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Thursday, October 5, 1967

Bibliography

AUSTRIAN ILLUMINATION

FRANZ UNTERKIRCHER: *European Illuminated Manuscripts in the Austrian National Library*. 264pp. Thames and Hudson. £12 12s.

Miniatures from the Department of Manuscripts in the Nationalbibliothek, Vienna, are reproduced in this sumptuous book. The selection is taken from fifty-eight volumes dating from the eighth century to the middle of the sixteenth century. Each item is discussed by Dr. Unterkircher, the keeper of the department, who gives particularly valuable information about the history of the books. There are nine subsections: pre-Romanesque illumination, eighth to eleventh centuries; illumination in Austria, twelfth century; early Gothic illuminations in Austria and Germany, thirteenth-fourteenth centuries; illumination in Bohemia and Moravia, fourteenth to fifteenth centuries; illumination in the service of the rulers of Austria, thirteenth-fourteenth centuries (actually extending into the early sixteenth century); Italian illumination, thirteenth-sixteenth centuries; illumination in France and England, thirteenth-fifteenth centuries; illumination in the Netherlands, fifteenth-sixteenth centuries; late illumination, sixteenth century.

Some of the plates have been selected from already famous books, but the choice has not fallen only on old favourites. It is particularly good to have the ninth-century astronomical pictures from Salzburg as well as the Dagulf Psalter. The twelfth-century books from Salzburg make a splendid show. Apart from the magnificent Bohemian books of the second half of the fourteenth century the German Gothic selection is rather disappointing. It would have been better to reproduce a page of the drawings from Nationalbibliothek cod. 1198, a fragment of the *Biblia Pauperum* of about the year 1330, than the rather depressing, though earlier Psalter of about 1270. Very little is known of German or Austrian illumination of the fourteenth century and reproductions are hard to find. The Bohemian and Austrian illuminations of the late fourteenth century and the beginning of the fifteenth century make a fine show with the Gospels of Johann von Troppau and the Golden Bull of Charles IV.

Italian illumination in the Nationalbibliothek has been well served by the great catalogues of Hermann, but the inclusion of the collection of medical tracts is excellent. It would have been interesting to know what Dr. Unterkircher thinks about the possible origin of this book. There seems to be some relationship to the south Italian manuscripts of about the year 1200 and the subject would certainly have interested the court of Frederic II.

Vienna contains some magnificent French illuminated manuscripts, including the remarkable *Livre du Coeur d'amour épris* of King René of Anjou. This manuscript has not been reproduced, presumably because it is so well known, but Boccaccio's *Theseid* in a French translation, also by the "Rene Master", has been included. The sole Flemish book in the collection of plates is the Psalter of Humphrey de Bohun [illegible] of Hereford, made about the year 1370. It is one of the best of the plates. Of the Flemish manuscripts the most satisfactory of the plates is from the Hours of Jame[illegible] of Scotland, ascribed to Gerard Horenbout who worked for Henry VIII of England. The two pages from the Book of Hours of Mary of Burgundy are well illustrated.

In 1957 Dr. Unterkircher published a short list of the Western illuminated manuscripts in the Nationalbibliothek. It is an invaluable book. It is too much to hope that the publication of his new volume will spread to the scheme whereby Dr. Unterkircher will produce an illustrated handlist of some section of his department on the lines of that recently done for the Bodleian by Professor Pächt and Dr. Alexander? All scholars would be grateful.

GENTLY NARCOTIC

ANDREW BOYLE: *An Index to the Annuals. Vol. 1: 1820-1850*. 349pp. Andrew Boyle. £3 3s.

"Bookseller extraordinary" might perhaps be an appropriate description of the late Andrew Boyle. The son of a Scotsman who married a Spanish girl, he owned a village in Andalusia and began life as a free-lance literary editor. He did a good deal of work for Everyman's Library and was editor of the original *Everyman's Encyclopaedia*. His later work included an authoritative edition of the *Rejected Addresses*. During the First World War he edited an official publication called *Foreign Opinion*, and later he became for a short time the Bolivian representative at the League of Nations. Having drifted into bookselling, as other talented men have drifted, he spent much of his life in Birmingham, but moved to London during his last decade. It is not surprising that Michael Sadleir encouraged him to undertake an index to the annuals which proliferated in England from the 1820s to the 1840s; nor is it altogether surprising (perhaps), in view of the unhurrying habits of scholarly booksellers and the financial difficulties of the 1930s, that the *Index* remained unpublished at his death.

The need for such a reference-book may not have been felt by a great many people, but those who are interested in the literary history of the immediately pre-Victorian period have felt the need with some insistency. When Rudolph Ackerman produced the first *Forget-Me-Not* in November 1822, he started a fashion peculiarly characteristic of the next two decades. The combination in his opening preface of a certain empty pomposity with shrewd commercial acumen is not inappropriate:

> The British public is here presented with the first attempt to rival the numerous and elegant publications of the Continent, expressly designed to serve as tokens of remembrance, friendship, or affection, at that season of the year which ancient custom has particularly consecrated to the interchange of such memorials. The Publisher flatters himself that as well from the nature of the literary department in which it has been his aim to unite the agreeable with the useful, as from the execution of the graphic embellishments, this first volume of the *Forget-Me-Not* will be deemed not unworthy of the purpose for which it is intended.

As much attention was given to the physical appearance of the annuals as to the contents, and the result was as chiefly as decorative as any other present designed for the "boudoir of the Fair". An enterprising bookseller has recently advertised thirty-two volumes of annuals, specially bound as presents "to the Right Honourable the Lady Louisa Stuart from her affectionate nephew Evelyn Stuart", as the finest collection of bindings of this period he has ever seen. Great attention was given even to the ordinary bindings of these volumes. Of course propriety had to be observed. "The design for the covers", Alaric Watts wrote to his publisher on one occasion, "instead of being naked women should be something emblematic of the contents—Poetry, the Arts, etc.; in short, polite literature." The three Graces portrayed on the title-page of Dodsley's *Collection of Poems* a century before, naked and unpornographical, would have been intolerable in early Victorian England. The "graphic embellishments" had to be suitable, and among the most suitable subjects for the engraver were landscapes (from home or abroad), scenes from fiction, genre-pieces and pictures of society beauties. A contributor to the *Monthly Chronicle* in 1839 maintained that "the works of the greatest living artists are never seen in these Annuals". Yet the plates which they contain do sometimes rise above insipid respectability, and it is greatly to be desired that the second part of Boyle's *Index* should also be published, whether as a second volume or perhaps in some suitable periodical. The matching of picture-and-poem by such a minor poet as Letitia Elizabeth Landon, in *The Drawing Room Scrap-book* and elsewhere, is a feature of the literary scene at this time.

The many imitations of the *Forget-Me-Not* are sufficient evidence of Ackerman's shrewd judgment. *Friendship's Offering* first appeared as something closer to an ordinary diary or pocket-book, with information about hackney carriages and watermen's charges, and charades for the entertainment of the polite. With its embossed case, and two pieces of music included as a novelty, it sold at 12s. From 1825 the pocket-book element disappeared, and the publication took on what was to become the standard form, with nearly a hundred signed contributions, among them Hood's lyric, "I remember, I remember. The House where I was born". Other annuals, seeking to cater for the taste of particular sections of the female reading public, included *The Literary Souvenir*, edited by Alaric Watts, *The Amulet*, edited by Samuel Carter and intended for the entertainment of "serious persons", *The Keepsake* (whose publisher once claimed to have spent £11,000 on a single issue), and *The Book of Beauty*. Two of the most meritorious "annuals" in fact appeared only once: *Jaun*[illegible] *Edinburgh Literary Almanac* (1[illegible] which is almost entirely the work of Lockhart and "Christopher North", and *The Anniversary* (1829), edited by Allan Cunningham and containing contributions by Southey, Lockhart, Darley, James Hogg, Clare, Miss Mitford and Byron (part of a letter). Edinburgh had led the way with its great *Review*, and was "Maga", but it was hardly a fitting cradle for the soothing insipidity which were the staple fare of the annual-reading public. They were read and were given ornate volume[illegible]

Where all such ingredients—that flow
the vast
And the gently narcotic—are well
mix'd,
With a hand so judicious, we're
hesitant
To say that—'bove all, for the
generous
'Tis an elegant, soothing, and
scrupulous

It is appropriate that the heyday of the annuals should have been a period of the poetry slump; and certainly surprisingly little poetry of real merit first made its appearance in the productions of Ackerman and his imitators. Characteristic contributors were the Victorian domestic lyric writers like Bernard Barton and women like Caroline Bowles, but one of the pleasures of turning the pages of the *Index* is to come on the names of men and women much more obscure — Maria Abdy, for example, "author of 'My Very Particular Friend'", a volume of whose poems is said to have been privately printed; William Beattie, author of *The Minstrel*; the Reverend Luke Booker, author of *Euthanasia*; and E. F. Poote, "author of 'Abassa'"—which must surely be a collector's piece for the company of such blood-curdling writers the Honourable George Charles Grantly Fitzhardinge Berkeley, a little out of place, if it is true that he "wrote scandalous novels and sporting books", but in his case good connexions no doubt allowed other unsuitabilities.

The *Index* is not ideally presented. The most acceptable form for the publication would have been a straightforward reprint of the contents pages of each annual volume giving the publication bird's-eye view of its contributors and ingredients. Instead there is simply an alphabetical list of names with their contributions to each annual, followed by an alphabetical list of titles. Slips are more numerous than they would have been if Dr. Boyle himself had survived to see the proofs, but they are not serious. The preface and appendices give full notes on the annuals and

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ANDRÉ DABEZIES: *Visages de Faust au XXe siècle*. Littérature, Idéologie et Mythe. 557pp. Paris: Presses Universitaires de France. 52fr.

MAURICE FRIEDMAN: *To Deny Our Nothingness*. Contemporary Images of Man. 383pp. Gollancz. £2 10s.

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A tavern scene, in wax, by Samuel Percy (d. 1820), from the catalogue of the *Mr. Boswell* exhibition organized by John Kerslake which opens at the National Portrait Gallery tomorrow until November 30. The figures are traditionally identified as, from left to right: Johnson, Reynolds, an unidentified man, Gainsborough, Paoli, Fox, Boswell, the landlord, and Nollekens.

MAN AND SUPERMAN

AMONG THE rarely questioned clichés "of our time", the most glib must surely be the one which states that "God is dead". Small wonder, if He is; for who would not perish in this nebulous no-man's mind, this cliché land of facile metaphors, where that equally moribund figure, Western Man, now pictures to himself his dilemmas and predicaments? To judge from what has happened to language and thought since it was supposed that God no longer exists, it seems clear that He will soon have to be reinvented. Otherwise, thinking persons themselves are in some danger of dying too of boredom or inanity at the echoing rhetoric which the idea of so divine a decease too readily inspires.

* * *

Perhaps it was, after all, some kind of religious reinvention that Nietzsche was hoping for. Scarcely any other modern writer has spoken about God as fervently, as poetically, as imaginatively, as concretely. Wherein does the original appeal of that image of God's "dying" lie, if not in its power to awaken an appropriately metaphorical, indeed mythological state of mind to receive the idea that now a more than human soul must be born? The purpose of much of Nietzsche's poisonous philosophizing is to make the death throes look as dramatic as possible, because he considered that this would be a strength-ening spectacle for the being who was to pass beyond the human state. The Superman was supposed to affirm life in a transcendent ecstasy of strength and joy, beyond all moral judgment and intellectual qualification. We may wonder how on earth such an experience is possible. When we look at the whole range of Nietzsche's work, it becomes clear that he believed in this possibility on the strength not of the bland Germanic beast, as a too literal reading of some passages might suggest, but of the lost art of Greek tragedy. He is setting up as an apparently ethical or practical ideal what is in essence a highly exaggerated image of artistic pleasure. He wants life to be as magnificent as art (a sad reversal of priorities!). He believes the psychology of the artistic process offers the metaphysical key to the universe and the way to man's future greatness. In a word he is preaching a doctrine characteristic of his time and of his intellectual type: aestheticism.

* * *

That there is an historical, and perhaps also a necessary, connexion between aestheticism and contemporary tendencies toward nihilism, is a view now coming to be more widely recognized. Professor Dabezies, in his exemplary work of painstaking scholarship *Visages de Faust au XXe siècle*, has appropriate things to say about this phenomenon where it touches on his theme, mainly with regard to Thomas Mann's *Doktor Faustus*. Professor Friedman, on the other hand, has nothing to say about it at all in his book *To Deny Our Nothingness*, and this is all the more regrettable in view of the extent to which his own ideas are inspired by the connexion between these dual aspects of modern, non-scientific thought. Doubtless he would not acknowledge that either aestheticism or nihilism was an appropriate designation in his case. Yet he appears to identify his own starting point with that of Nietzsche and makes obvious use of the "dead God" cliché. Moreover, he gives the impression that openness to the nihilistic facts of life provides the touchstone of a man's authenticity. ("Authenticity" is another of the unexamined terms in the modernist's vocabulary. Cloudily metaphorical, it carries over a criterion, which has a clear meaning in the field of authorship, and thus also as regards the other arts, into the ethical sphere of personal attitudes and actions. Here it no longer points to any clearly definable ethical value, such as an older term like "hypocrisy", for instance, necessarily implied for moral psychology. The wisdom of adopting such pseudo-ethical ideals in education may be doubted, even though it looks as if, in practice, Professor Friedman only uses the word to encourage his students to take their studies seriously. Let us hope that it does not encourage them also to believe that there is no other seriousness beyond what the *Zeitgeist* demands. They are generally "with it" enough without that.)

Over against the nihilism of the godless void Professor Friedman sets what he calls "the image of man". He insists that he means "image" and not "concept", and his aesthetic preference shows again when he says that "literature is the real homeland of the image of man". A few lines farther on he modifies the metaphor, and speaks of "the image of man as the hidden ground in which literature, philosophy, psychotherapy, religion and social thought all meet". If our confidence in metaphor should by now be getting tired, this "meeting" begins to sound like one of those modern congresses, called in the name of a religious catchphrase, of which the godless reality is polite, highly organized, and still more highly paid, intellectual confusion. But, to be fair, we know what Professor Friedman is after: it is that unity of style which art historians seek as the hallmark of a period, that unified *Weltanschauung* by which cultural historians distinguish the literature and thought of one century from those of another. Even Marxists and existentialists can be seen to have common recourse to this method of historical generalization (perhaps the method is correct, and the modern age can only think "authentically" in the style of Hegel?).

* * *

Professor Friedman believes that he inaugurated the use of the English phrase "the image of man". He certainly did not invent its philosophical presuppositions, though he may not have thought very carefully about what these are, for he advances his "image" as if it were some kind of new and impregnable position. He seems, indeed, to be downright careless in the way he passes from a descriptive survey of the various images of man, which he finds in a

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wide range of modern authors, to a prescriptive use of *the* image of man as a new form of ethical inspiration. This intellectual passage is extremely problematic and may be impossible, not only in terms of logic, for which Professor Friedman has the customary existentialist scorn, but also in terms of a workable response to life. It is, in fact, so difficult to follow his vague explanations of how this passage is effected that his book would not deserve serious consideration if it did not have, as regards its titular purpose, a most notable intellectual precedent. The precedent is Nietzsche's, who repeatedly asked what image of man was implied by the moral values, religious beliefs, artistic and scientific standards of different ages, and in particular of the modern age. Ideally, he believed that all the products of a strong culture should possess a unity of style, and it was to test the authenticity of this style that he went round sounding things with his famous hammer.

* * *

Now, as everyone knows, what Nietzsche discovered was that all the modern images or idols were hollow and about to fall to bits. He was well aware that the chief reason for this disastrous appearance of frailty lay in the intellectual method he was using, which he also described by the less sensitive simile of dynamite. Contrasting, not to say contradictory, evaluations are characteristic of Nietzsche, as appears again when he speaks of his philosophy now as "historical", now as "Dionysian". The adjectives indicate two different aspects of the same inspiration; the former destructive, reductive of all values to some base cause; the latter creative, exulting in the potential power of life's unfailing will. Nietzsche believed that the world conceived purely as process, as *Werden*, as history, must spell the doom of knowledge, which would discover that there was no such thing as truth in any meaningful or transcendent sense; no God, in fact. But what of art, the spirit of art, that vital creativity in man, which has been led astray into looking for moral, religious and scientific values that are impossible to sustain because incompatible with life? Might not this creativity, which flourished perhaps in some mythical Greek past, be called upon now in the hour of man's spiritual crisis, when he is about to lose all faith in himself? And might not this creative strength, at one with life's own strength and not at intellectual odds with it, teach man acceptance of his tragic condition, teach him indeed to *affirm* it with joy? The longed-for goal of Nietzsche's aesthetic philosophy is to see the doom of history converted into the myth of Dionysus.

Nietzsche's language is notoriously metaphorical and rhetorical, and his meaning, like that of a poetic work, can scarcely be paraphrased in any other style. The poetry and passion of his response *is* his meaning in very large measure. What else is the conversion of history into myth but an act of the artistic imagination, what else is "conversion" but a metaphor? Not surprisingly, there has reigned the greatest confusion among those of Nietzsche's commentators who have tried to state more literally what his goals were. Consider the nature of Nietzsche's texts: the contradictions and shifting points of view, the still more shifting style which ranges from ecstatic prophecy to banal speculation, from sensitive rhapsody to vulgar abuse, above all the much debated notebooks for a final magnum opus which suggest little that is literally new, least of all any literal doctrine, but rather show the recurrence of the same thoughts, the always similar details of civilization's doom in which Nietzsche forever hoped to glimpse the eternal quality of a myth. All these fragments of a philosophy point in the same direction, not forwards to any superhuman future, nor backwards to any conceivably identifiable past, but in a quite different dimension altogether, i.e., upwards to the exaltation of art, to the free play of the creative mind which is no longer tied by any literal beliefs about the world. When Nietzsche criticizes the inadequate values and beliefs of Western civilization, it is not by reference to any serious or consistent criterion of fact or logic. (What is "fact" to an artistic intelligence but meaningless raw material, what is logic but a once vigorous intellectual style now entering its decadent phase?) He criticizes Western values as *idols*, that is, as works of art, in which people have wanted to believe too literally. Because these graven images were created, not freely, but in response to some compulsive need, they were bad art, and those who religiously revered them were bad aesthetes.

When Nietzsche argues thus, it would be just as appropriate to say that he points downwards rather than upwards. Nowhere do we see more clearly the nihilism which is the complementary aspect of his aestheticism; nowhere would it be more fatal to take literally, with regard to morals or politics, his aesthetic judgment on modern society. For to Nietzsche, every work of the creative mind, every image, becomes suspect, an occasion for idolatry or sometimes simply boredom, once it is completed, once it is a finished thing and no longer a creative act. He repeatedly explains how, in order to achieve "health", he has had to take sides against himself, to destroy in order to create, to put his roots down into the dark soil of evil to find the strength to raise his branches to the sun. He is describing the psychology of imaginative creativity, of creativity as a way of life, indeed of creativity *as* life, as the only thing in the world which has any meaning.

* * *

Nietzsche's analysis of this extreme situation brilliantly illumines a tendency that has been closely, perhaps inextricably, associated with the history of art, most noticeably since the Renaissance. For a combination of circumstances has made it appear that the image in the mind is capable of becoming, through the medium of words or paint, greater than the object it represents. This sense of its being greater depends also upon its being new, upon that diabolical price demanded for the full experience of creative satisfaction: originality. Unfortunately, while man's creative mind is born anew in every generation, potentially perhaps in every person, even in every new moment of life, his cultural products remain. Moreover, the productive materials themselves are finite, at least as regards the number of original explorations they permit; whereas human creativity is infinite in its demands. This situation has the makings of disaster. The nature and extent of the disaster will doubtless be influenced by the degree to which a man's life and the life of a society are dominated by aesthetic needs (most other needs, and their satisfaction, seem to preserve their freshness from generation to generation). The possibility of some such disaster seems to have been in Goethe's mind when he took up the Faust theme, though in the end he evaded its tragic implications, persuaded evidently that the world had after all resources of goodness which man's destructive insatiability could never exhaust. Nietzsche's sense of the disaster was more acute. The ultimate test and triumph of man's creativity would come through the denial of any value or meaning in the world, through the discovery of an image powerful enough "to deny our nothingness".

It is useless to ask what this powerful image represents, or what the Superman is supposed to be. It is the image simply of man's nothingness, the image of a man aware of and affirming this situation, the aesthete savouring his nihilism. The creative pleasure lies in the making of the image, in the imaginative exploration of "God's death". Paradoxically, the old magic continues to work: from Baudelaire to Beckett, a great variety of aesthetes have shown what pure poetry can be made out of disillusion and despair, out of degradation, "derangement of the senses", delusion and every kind of fantasy. The brilliance of the image appears enhanced by the destruction of the world: this is the fatal discovery of modern aesthetics. Wherever aestheticism becomes the dominant inspiration for a modern thinker, he will be drawn towards some form of cultural pessimism, the necessary dark ground for the better illumination of the hard-pressed creative spirit. Hard-pressed, indeed, but by the exhaustion of art's finite resources!

How demonically paradoxical does this way of thinking become when it is made the basis for apparently moral ("spiritual") generalizations about history or society or individual lives. Then for the sake of the spirit, in a generally not very clearly defined sense, the better part of modern civilization is consigned to the devil. The paradox is all too rarely studied that the Nietzschean habit of teaching the collapse of Western values is intended as a way of affirming value. In what sense is this a meaningful state of mind? How is it possible, in the cliché formulation of Nietzsche's message adopted by his amateur disciples, "to create values in a world without value"? If it is possible to create them in any real sense, then the world is not without value, either empirically or religiously speaking. The metaphorical implications of the phrase are misleading; literally, it refers to art. In art it is possible, precisely, to create a value, while leaving the real world still apparently devoid of value. Indeed, it is possible to create a magnificent image of the world's utter valuelessness.

This image of God-denying, doom-defying beauty used, of course, to have a name: Lucifer. Nietzsche, who at least cannot be accused of toning down the spiritual dangers of his philosophy (as his modern interpreters seem so anxious to do), was well aware that Dionysus was the Anti-Christ. He made equally clear that the vision of the world to which he aspired was *not* a moral one. It is all the more surprising therefore to find Professor Friedman adumbrating a philosophy of "the image which defies our nothingness", and recommending it as an educational technique, as though it were "a helpful approach to moral philosophy". Doubtless some people will be helped by his reassurance that they must and can "*discover* their own values in their meeting with the world, with other people, with being". But it is difficult to see how anyone can be much helped by the professor's intellectual methods, which mix a basically religious "attitude"—leaning towards the more existentialist aspects of Buber's theology and away from the conceptualizing, rationalizing tradition of Christian theism—with just the necessary amount of nihilism to give "the right tension". The result is a statement like the following:

> This proclamation of "the death of God" implies the very recognition of the image of man in response to which ... can grope one's way toward authentic personal existence. The "death of God", as I have pointed out, does not mean that modern man does not "believe" in God, any more than it means that God Himself has not died".

The evasiveness, not to say confusion, of Professor Friedman's style comes from his desire to date as late as possible with the death of God in modern thought; his vocabulary and sentences are often so long-winded that it is difficult to see what he is getting at. Nevertheless, the sheer wordiness of his position somehow shows plainly enough. He writes, for instance:

> We must each decide through our own personal response what constructive images of man possess the right kind of relation between the raw material of the absurd and the shaping force of man's reaction towards authentic existence.

Since Professor Friedman is talking about images of man in literature, he can appropriately express his thought by means of a metaphor drawn from art, from the aesthetics of modern art: absurd raw material is made meaningfully tense by a creative shaping force. He believes, however, that these images of man can and should have an ethical significance for us, and his book purports to do much more than teach literary appreciation. Now, he does not want to propose (for fear of offending the devil) any universal or even rationally particularized criterion of ethical value. He proposes instead as a metaphorical model the practice of the creative imagination, and his diabolic host seems not only to permit, but actually to encourage, perhaps because he knows that his model does not work for ethical problems. Not that Professor Friedman himself actually says anything diabolical. He maintains accurately that:

> In any actual situation ... the distance is between responding to the demands of the situation with the resources that are available to one, and failing to do so. ...

Or again that:

> The world calls a man to become himself through fulfilling his "calling", that to which he is called, and calls him to account when he does not do so. ... Every man stands, whether he knows it or not, in a constant personal accountability so long as he lives.

Now, if the world and its situations demand all this, then in what sense do we confront the absurd? If the world contains souls who say "yes" upon to behave in one way and "no" in another, then surely life is not, in the wise, religious men have always said it was?

* * *

Alas, it is just at this point that we hear the devil's laughter. For while we ask *what* it is that the situation demands and *what* it is we are called upon to do, we realize that we cannot know and that Professor Friedman cannot tell us. He tells us only to respond "authentically", in a situation which is absurd and to a call which is so unique that it cannot be rationally apprehended or authenticalized in any way. He tells us to carry on a "life of dialogue" with a partner whose voice, if not either unintelligible or inaudible. Not surprisingly, one of the authors he praises most is Kafka, because his novels express for this image of man's encounter with the absurd. The confusion of ethical with aesthetic categories in thought could scarcely be more obvious. The reality of Kafka's world, if it existed, would be hell, and no moral response could possibly have any significance. If his novels are "significant", their significance is almost *purely* artistic; they show how the meaningless process of existence may take on, through the fabrication of thought, an appearance of meaning. Now, to the extent to which the artistic imagination is capable on its own of giving form to the otherwise chaotic reality of life, it perhaps does offer one model or "image of man" to help us in that responsive and unique way which Professor Friedman desires. But it is the image of the artist, particularly of the modern artist, and it is striking that this is the one image which is missing from this "survey and evaluation" of modern thought".

There is a good reason why the novelists he surveys who seem ideally capable of fulfilling the professor's demands, responding always "concretely" without recourse to abstract rule, reconciling the "imperfect objective" with the "arbitrary subjective", *creating* life's values once in every moment. It is in the nature of their art, of their imaginative activity, to respond like this. They are creative in every moment. All is to say, of their fiction, of their writing. Who shall say what the relationship is between writing and living? Certainly Professor Friedman does not, and he only he is guilty of glossing over the most difficult aspect of modern thought. The philosophy of another of his witnesses, Sartre, confusingly ignores the fact that the categories of understanding possible for the novelist are not available in real life. To establish the "authenticity" of a decision we would have to become omniscient authors of every aspect of our existence. That sense of total freedom to which Sartre believes we are all "condemned" is the characteristic obsession of the modern artistic mind. If this damned sensation dominates long periods of my life, then I become a novelist. I then have it in my power to authenticate or invalidate this or that "experience"—according to the circumstances and characters I invent for it. One of the recurrent temptations for the aesthete is to imagine life *lived* with the free, creative rapture of a purely imaginative experience, with that timeless concentration of pleasure in the created moment which only art offers. Was it not a form of this temptation to which Camus yielded when he idealized the "authenticity" of Meursault, a man too stupid and insensitive to feel any form of real commitment, whose barely thinking existence is represented as *possessing* the most refined lyrical qualities of beautiful sensation? Professor Friedman does not even consider such truly critical questions, nor unfortunately the work of the most important writer to have given them the importance they deserve: Thomas Mann.

Professor Dabezies devotes the longest section of his book to *Doktor Faustus*, although without adding significantly to our understanding of this novel. It is the weakness of his scholarly method that the footnotes become more interesting than the text, and after the footnotes the reporting of minor, forgotten, or inaccessible works. Here are the condensed contents of a hundred more or less literary treatments of the Faust theme since 1900, and of a thousand scholarly, philosophical, or journalistic reflections on it, in all the major European languages. What the book establishes may seem trite by comparison with the profundity of the ideas it reports—the invariable fate of the historical method when applied to literature—but it is as well that it should not be forgotten. The image of Faust, the symbol of modern man's restless, uncommitted soul, has tended to lose its earlier bold or bland ideality as a result of the experience of two world wars and more especially of Nazism.

In our present context, this book reminds us still more appropriately of the dangers involved in the search for an "authentic image of man in our time". The godless image to which Nietzsche and Spengler contributed proved capable of the crudest political exploitation, partly because they had both lent themselves to this ambiguous manner of thinking. The disastrous parallelism which may exist between a creative inspiration of the mind and a catastrophic abuse of life, between aestheticism and barbarism, is the tragic concluding discovery of Thomas Mann's lifelong meditation on this theme. He does not present it as a literal truth, but as an artistic construct, an ironical metaphor. Only the irony is true, indeed tragic. Art cannot say more about its own limitations.

World Affairs

THE MAKING OF PAKISTAN

MUHAMMAD AYUB KHAN: *Friends Not Masters.* A Political Autobiography. 275pp. Oxford University Press. £2 10s.

CHAUDHRI MUHAMMAD ALI: *The Emergence of Pakistan.* 418pp. Columbia University Press. £3 18s.

Autobiographical writings by leading statesmen are eagerly awaited but usually disappointing, except to their more uncritical admirers. Ayub Khan's autobiography is no exception. It tells us little about its enigmatic subject that we did not know before, and sheds only very occasional new light on the great events that he helped to shape. For solid information about pre-1958 Pakistan, the student must still turn to Callard; for the post-1958 events he must continue to consult Feldman and Von Vorys.

This, of course, is to be expected. Serious "revelations" by a living statesman (particularly one who has to suffer the slings and arrows of a lively and not too responsible opposition) can boomerang; even ordinary objectivity is something he can ill afford. The temptation to write a rather wooden apologia is therefore almost overwhelming. To this temptation President Ayub Khan has succumbed. Indeed, he seems to carry reticence to unnecessary extremes. "Personal" touches, designed to show that the statesman is also a human being—preferably a lovable Pakistan, there is little but optimistic generalization. Ayub evidently believes that he has the touch that can heal the breach between the two "wings", that the 1962 Constitution is uniquely adapted to the political capacity to give coherent shape to an extremely complicated narrative. Never does he allow the sheer weight of detail to overwhelm him; hardly ever is the reader's interest allowed to flag. In short, this book is a distinguished achievement.

As history, however, it will need to be used with the utmost caution. Mr. Muhammad Ali has a case to make out—for the Muslim League, against Congress; for Muhammad Ali Jinnah, against Lord Louis Mountbatten (next to Sardar Patel, his favourite bête noire). Never are the Congress dogs and their alleged British protector allowed to have the better of the argument; never is Mr. Jinnah, that most astute and cold-blooded of politicians, presented as other than the pure, high-souled liberator of his oppressed people. To sustain this "goody-versus-baddy" thesis, highly selective quotations are freely used, and "inconvenient" evidence is quickly brushed under the carpet. Indian writers, of course, have done exactly the same thing, in reverse, and one can hardly blame Mr. Muhammad Ali for trying so hard to redress the balance. Nevertheless, it is distressing that, with reference to events that took place twenty years ago, this unfruitful dialogue of charge and counter-charge should still continue.

Perhaps the time will come when, the Kashmir issue having been settled, those participants in the 1947-48 events who remain alive (if there are any) will be able to recollect them not only in greater tranquillity but with greater objectivity. As it is, the distortion of truth by passion that mars the writings of so great a statesman as Ayub Khan and so able a public servant as Chaudhri Muhammad Ali offers a sad commentary of the state of the world in general and of South Asia in particular.

Sure

Walking upstairs after breakfast
I looked round to see if you were following
And caught sight of you
Turning the corner with a tray
As I closed the bathroom door.

HUGO WILLIAMS

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European Novelists

THE PROLETARIAN CONSCIENCE

F. M. BORRAS: *Maxim Gorky: The Writer.* 195pp. Clarendon Press: Oxford University Press. 30s.

Speaking of Gorky, Tolstoy remarked to Chekhov: "He has the soul of a peeping Tom, he has come from somewhere to a land of Canaan which is alien to him and he peers at everything, observes everything and bears a report about it all to some God of his own." In an oddly distorted way, Tolstoy might have been speaking of himself. No one has left us a more penetrating and memorable glimpse of the living Tolstoy than has Gorky in his *Memories of Tolstoy*, and Tolstoy in his turn probably understood Gorky, though forty years his senior, more thoroughly than did the most admiring of his contemporaries. They had much in common, despite the age difference: both were realists with the souls of peeping Toms, both felt alienated from the world because the world was not ordered as they wished it to be, and both had Gods of their own to whom they bore witness in the outraged sense of justice with which their work was filled. But what perhaps united them more closely than anything else was an innate and instinctive recalcitrance, a love of *ozorstvo* or "mischief-making". Gorky was such an *ozornik* or mischievous urchin throughout his life. Professor Borras defines the term by referring to the hero of folk epic, Vasili Buslaev, and he writes that Gorky

> felt the presence of a kindred spirit in Vasili Buslaev and in 1897 he began a play about him, but did not get further than his hero's boastful opening monologue in which, having beautified the earth, he holds it up to God, exclaiming, "You launched it into space as a rock but I have turned it into a precious emerald." This combination of impudent lack of respect for authority and a passionate desire to improve life around him is characteristic of the Russian *ozornik*, a national type of which both Gorky and Tolstoy, in their own ways, were good examples.

If Tolstoy was—to pursue the comparison a stage farther—rational, aristocratic, rather coldly moralistic in temper, then Gorky was intuitive, plebeian, impressionistic in his *ozorstvo*—"a powerful, blind man being led by a voracious, all-seeing child", as V. S. Pritchett has so aptly put it. This is the Gorky whom Professor Borras has set out to interpret for us in his most interesting appreciation of Gorky, the writer.

Professor Borras's book is the product of a careful and sober scrutiny of Gorky's chief works. It opens with an illuminating perusal of the historical background in which Gorky's achievement should be set and the evolution of his ideas and outlook during his lifetime. Gorky's religious cast of mind, the split between his bourgeois hankering after comfort and his anti-authoritarian pugnacity, his vision of a revolutionary alliance between the workers and the radical intelligentsia, his abhorrence of bourgeois passivity and his assertive optimism, his Marxism and his God-building—all these matters are dealt with sympathetically and lucidly. The examination of Gorky's short stories concentrates on such examples as "Old Izergil" and "Chelkash", offering cogent elucidations of the main issues and emphasizing the use which Gorky made of the device of symbolic characterization. Other stories are selected for examination as illustrations of Gorky's concern for such themes as the autonomy of the strong in their relations with the weak, the human desire for some sustaining illusion and the disintegration of the human personality in a bourgeois world.

The novels and plays are discussed less fully. "Being by nature", Professor Borras suggests, a "writer of dramatic short stories, Gorky was embarrassed by the demands of a broad, complex subject, and in almost every one of his novels he tried to overcome his embarrassment by imposing biographical form upon his material." True; and this must largely account for the impression of formlessness to which his novels are prone. The same, though, cannot be true of Gorky's work as a dramatist, and in discussing the plays Professor Borras has done less than justice to his subject by selecting only three for examination, and only one, *The Lower Depths*, for close scrutiny. This is not to deny a sense of proportion to his book, for he quite rightly insists that Gorky is at his best as a memoirist and he devotes several pages of detailed analysis to the autobiographical trilogy, especially to *Childhood*.

Gorky is not easily assessable as a writer. Professor Borras assigns him "a relatively modest place" among the great figures of nineteenth-century Russian literature, though he points out why Gorky's faith in man has earned him such adulation in the Soviet Union. His early popularity in the 1890s was due primarily to the colour, vividness and optimism which made his work such a contrast to the *fin-de-siècle* mood cultivated by Garshin and Chekhov. His subsequent reputation as a professional writer of universal genius has been largely the result of assiduous Soviet myth-making. In the last resort, it may well be that Gorky's achievement and stature as a writer are more readily assessable in relation to the European or American contemporaries than in the historical perspective of the great writers who preceded him in his own country. This is not been Professor Borras's concern, what he had done is to offer him an impartial but discriminating interpretation of Gorky's chief works.

STILL GOING STRONG

HENRI PEYRE: *French Novelists of Today.* 484pp. Oxford University Press. £3 10s. (Paperback, 19s. 6d.).

French Novelists of Today has grown over the years out of *The Contemporary French Novel*, first published in 1955. This new edition has some important changes: a new introduction, an extra chapter on Bernanos, Céline and Julien Green, asked to cohabit because they are "controversial", and a new conclusion, largely concerned with the *nouveau roman*. The critical biographies of more than 100 living or recently dead novelists have been brought up to date.

The main theme of the introduction is that the French novel is not really dying. Professor Peyre's argument is an old and an odd one: the novel has been through so many crises already this century that it is sure to survive this one—as if, by totting them up, signs of affliction could be turned into a guarantee of health. If there *is* something artificial about the present situation in France it is surely that the argument about the value of the novel and of novelists is taking place within the novel and not without it; every new anti-novel extends the history of the novel a little farther.

Professor Peyre claims to be a critical pluralist, but he does not write like one, being very quick to stamp on those whom he sees as more dogmatic than himself. There is also a confusion in his central proposition that the novel must be a mirror for individuals or collectivities, since it is merely a tautology to define what is bound to represent, simply because it uses, language, as a mirror. What Professor Peyre seems to mean is that the form of the novel is fixed and in no need of technical adaptations. The divorce between matter and form is unreasonably complete in *French Novelists of Today*.

The Professor has a keen sense of *mesure*, which gives him a good excuse for downgrading Bernanos in his new chapter on the "controversial" novelists. In compensation he promotes Julien Green, who may indeed have been neglected, but here again it is irritating that Professor Peyre should insist on seeing him as the victim of critics over-obsessed with technical inventiveness, whereas M. Green's methods have remained astonishingly plain. When he gets on to Céline there is an end altogether to Professor Peyre's own *mesure*, because this part of the chapter is very bad-tempered, and it is hard to find, among the abuse, any truly critical penetration of Céline's novels. It is uncertain whether it is Céline himself who is the cause of the outburst or other critics who have dared to admire him.

One of Céline's crimes is his shrill attack on the United States in *Voyage au bout de la nuit*, because Professor Peyre spends a good deal of time in praise of the country where he has taught for so long. The early part of his concluding chapter, "Main trends since World War Two", is a hymn to certain virtues of the American landscape and the American novel. In the latter he finds a virility which has done well by the novel in France and which is mysteriously linked at one point with the techniques of story-telling which Professor Peyre sees as the only valid ones.

When he finally moves on to discussion of the *nouveau roman* he is predictably uncharitable. He suggests that only the gullible can enjoy such books and his comments on them are full of hearty misrepresentation: Sartre's famous introduction to Nathalie Sarraute's *Portrait d'un inconnu* is post-dated by ten years and thereby made to seem far more of a manifesto than it actually was; Alain Robbe-Grillet is accused, among many other things, of having "declined" into a facile eroticism, which is one of the things he has always aimed at; the subtleties and structural complexity of Michel Butor's *L'Emploi du temps* are swept away in a single word when Professor Peyre talks of "the British city of Bleston (*alias* Manchester)"; the sub-title of Claude Simon's novel *Le Vent* is misleadingly truncated and its author, although treated more generously than most others in this chapter, finds it hard to impose himself as anything more than neo-Faulknerian.

The biographical section at the end of *French Novelists of Today* is useful and much less controversial, though even here there is one unlikely judgment, when Raymond Queneau is accused of writing novels that are weak on structure. It also contains an error of fact: Boris Vian's *Et on tuera les tziganes* is not a novel at all but a book about the pop-music and record-business in which Vian worked for a time in Paris.

BALZACIANA

L'Année Balzacienne 1967 (440pp. Paris: Garnier. 28fr.) is the eighth volume of a series directed by Jean Pommier and Pierre-Georges Castex and continues to serve the same purposes as its predecessors. Into it have gone chips from the workshops of about twenty artisans of the Balzac industry, under the rubrics of biography, literary studies and documentation. There must undoubtedly be some difference between the three classes of material so designated, but it is not always easy to distinguish them. The main emphasis is as usual on the discovery and solution of editorial problems: facts about Balzac which bear on the composition of novels, surveys of his interest in Shakespeare, his relations with Meyerbeer, knowledge of places; one essay spells out his savage lier treatment of dates and hours in *Le Père Goriot*. One class of essay conspicuous by its absence from the volume; there is no contribution to literary criticism in the current fashion vest of Balzaciana.

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John Murray

Fiction

SHE ALONE

PENELOPE MORTIMER: *My Friend Says It's Bullet-Proof.* 224pp. Hutchinson. 25s.

A distinctive image which recurs in Mrs. Mortimer's novels is the mirror into which you look, fearfully, to find some confirmation of your own identity—and there is none. *The Pumpkin Eater* might be described as a novel about a woman who has clung as long to her illusion of identity (by endless childbearing and by shelter-ing in strong, protective male arms) that the glimpse of herself, alone, afraid, and free, causes a breakdown. It remains Mrs. Mortimer's best book. Some men—since many of them will no doubt find this new novel very much "a woman's book" too—might dismiss as characteristic femi-nine monochism, or even vanity, the way in which, once again, her heroine has this desperate need to be "corro-borated" by the men in her life, to feel the painful and frightening knowledge that she is alone, and to have the courage and generosity to accept reality, however much it hurts.

This time there is no comforting illusion of a happy, chrysalid exis-tence cushioned against loneliness and death. Muriel Rowbridge, a woman columnist of twenty-nine, has been "saturated in isolation" for five months, convalescing from an operation to remove a cancerous breast. As "therapy", her impos-ing, silk-clad lady editor has sent her on a journalistic jaunt to America—"They'll all be angelic to you, darling. The only woman, you'll have a ball." A hectic schedule has been arranged; receptions, visits to exclusive dress designers, new in-fant schools, Cultural Complexes, the famous autumn colouring in the mountains. But Muriel, dazed and reluctant, allows herself to be taken charge of by a brown-suited Hun-garian émigré, Robert, who seems smoothly and irritatingly self-contained with his Bentley and his Ferrari. There is also an attentive fellow-journalist, the crumpled, civilized, Catholic Geoffrey, prepared at any hour of day or night to act as confessor-companion in the vulgar rigours of American small-town hos-pitality.

Gradually, in odd pages of her notebook or miserable, solitary fan-tasies, Muriel discloses her shocked state of mind. Appalled at the thought of pity, at the risk of disgust, quickly controlled, which any man must feel about her deformed body, Muriel has ended a three-year-old affair with a married man in London, and feels only rage when Robert tells her she is beautiful. Like a frantic adolescent, she falls instantly, wildly in love, not with him, but with a sophisticated film director, MacLeish—a romantic, unknown, ridiculous focus to whom she can address all the daydreams and passionate sexual longings she dare not share in reality.

The humiliation of finding that for MacLeish she does not exist ("Look, honey, I don't know what your com-plications are—but I can't be doing with them. I've got enough of my own") makes Muriel quite unpre-pared for the glorious discovery of faith in herself after all—the gift of practical, undemanding Robert, whom it would be inadequate to re-pay by agreeing to marry. Here, per-haps, Mrs. Mortimer allows Muriel to be too self-indulgent, and even masochistic; not, as Geoffrey had previously accused her, in "privileged despair" but in sheer perversity, the consequence of finding that it is her nature to risk pain alone.

My Friend Says It's Bullet-Proof is, as we now expect from Mrs. Mortimer, brilliantly planned, taut, intelligent, unobtrusively skilful in tangling and disentangling the past and present crises in her characters' lives. Muriel's confrontation, first with the illusory horrors of her blind father's existence, and then with the fact that her own damaged life has similarly distorted the outside world, is beautifully patterned. There are some waspish little comic scenes—though perhaps American PR and energetic matrons are too crude a target for Mrs. Mortimer's talent—and the despair behind some of the snatches of dialogue (non-communi-cation, barriers impossible to bridge) sketches in some of the minor charac-ters with fine melancholy wit.

And yet. Somehow, whereas the anonymous heroine of *The Pump-kin Eater*, about whom so many de-tails were deliberately left vague, was almost too painfully real, familiar even, Muriel herself never quite be-comes a convincing sufferer. It is as though one felt blackmailed, by the obvious, brutal facts of her physical condition, into accepting as under-standable behaviour which does not add up to what we are told about her. Granted her withdrawn, dazed, irra-tional state of mind, it is hard to accept the instant attraction she exerts over every man she meets; guiltily impatient with her childish moods and vulnerability, one cannot believe in her judgments—or, for that matter, in her successful journalistic career. Mrs. Mortimer is a cunning seducer of our compassion, and this is a more sophisticated investigation of a lonely woman's predicament than anything she has done; yet, at the end, like Muriel herself, we are left not so much disturbed as with "the expression, perhaps, of someone who has just been moved by a sad and true story which they will never entirely forget" . . . and with obvious material for a successful film and best-seller.

DIAGONAL MAN

HENRIETTE JELINEK: *La Marche du fou.* 237pp. Paris: Gallimard. 14fr.

Henriette Jelinek is a fierce novelist of urban realities who has now created a hero so diagonally minded that even his withdrawal symptoms work at an angle, twitching him away from his responsibilities in a move-ment like that of a chessboard bishop for "fou" in French). Com-pared with her previous books, *La Marche du fou* plods more than it pierces, but it does have the virtue of refusing to damn a dithering life as either pointless or unusual. The tone can be very exact: when the hour has to sound balefully the job is done by a cuckoo-clock.

The diagonal man is Roger Blan-chard, getting on for fifty, with a job in a Ministry, a wife, two small chil-dren and a Spanish maid. At work he torments his aggressive and ambi-tious superior by his indifference, at home he tries to make a little space for himself by his weary lucid-ity. Blanchard's own ambition is to be a sleeping-car attendant and it is in search of peace that he leaves home and sets himself seedily up in a room of his own. A few affairs with girls from the office and it is time to go home again, his daughter having caught her arm in the lift. One spark of enthusiasm from Blanchard about his return and *La Marche du fou* might have wobbled to a sticky halt, but his quiet despair just saves the day.

It is the two children who represent the demands of reality in this novel. They are too much for Blanchard, too much for the suitor whom his wife hopes may take his place and finally too much for Blanchard again, this time in his isolation. Henriette Jelinek often uses them very coyly to com-ment on events they do not under-stand, but they are sufficiently un-lovable most of the time to provide an ironic rather than a sentimental chorus.

REBOUND MAN

RORY HARRITY: *Customer's Man.* 220pp. Weidenfeld and Nicolson. 25s

In his first novel, Rory Harrity is at least half enchanted by the glamour of the rich and, though he is more than half under the spell of an earlier American idolator of the wealthy and beautiful, he is not as yet equipped to provide the kind of magic that Scott Fitzgerald distilled from his obsession. *Customer's Man* begins in Palm Beach, Florida, and the nar-rator's own brief affair with Mar-cella, who is wealthy, young, beauti-ful and frigid, another poor little rich girl engaged in a feverish and destruc-tive search for substitutes for authen-tic feeling. Bob Yulee, the "Custo-mer's Man", poor and handsome as a coloured advertisement for tooth-paste or hair lotion, falls in love with her, is cruelly rejected and, on the rebound, marries a rich but crippled girl called D.D. and becomes a full time lush. The scene moves to Europe and back again to Florida after Bob has come close to murdering his wife on a Swiss mountain. D.D. gets remarried to an English gigolo and Bob, integrity recovered, goes off to do "some kind of manual labour". The writing is sometimes vivid and crisp, at other times slack and prolix and the total effect is of promise rather than achievement.

OFF THE HOOK

LAUREN VAN DER POST: *The Hunter and the Whale.* 319pp. Hogarth Press. 25s.

In the same sense that Conrad was, Mr. van der Post is a primitive. He is preoccupied with man's continual awareness of a lost inheritance, a natural state of solitary personal exis-tence. There is a strong undercurrent of regret for the primal opportunity to establish a proper balance between man, God and environment. "He was trying to contain a sea of dark possi-bilities in the nutshell of a single lucid deed." The quotation is from *The Seed and the Sower* but it does pro-vide a clue to the general mysteries of this writer's work and to *The Hunter and the Whale*, which, modestly des-cribed as "a story", still gives the impression after two readings of final inaccessibility—of sounding deep, like an escaped leviathan.

There are two major points of focus. The first is the coming to man-hood of Peter, a young up-country loner whose first sight of the sea at the age of fourteen in the early 1920s drawn him irresistibly to accept what must rank as its supreme challenge—a by man one also understands hun-ter. Through the offices of his Eng-lish friend's father in Port Natal—owner's representative to the Nor-wegian whaling fleet—Peter and his friend, Eric, go out on the Kurt Han-sen. It is young Peter's response to ship, the crew, the first distant astonishing glimpse of a blue whale's blow, that first concerns us. But it involves us deeply. Sent aloft to help the spotter whose eyesight in old is failing, Peter himself sees the blow, and compares it to the arm that came out of the black water of Avalon to receive Arthur's great sword, and adds:

> Here, just as the return of Excalibur . . . marked the end of an epoch, and the re-surrection of confusion and darkness in the spirit of man, I had a strange feel-ing that my quest . . . also signified the end of a period for me, as if I had just crossed a frontier and had ceased for-ever to be a boy.

In the gathering approaching maturity of the whole of the novel's long middle section which is told in flashback from the present-unresolved moment of mystery as Peter arrives on the des-erted ship to begin his fourth season as Captain Larsen's spotter, and finds Larsen's Bible open at the book of Job. It describes the end of his friend-ship with Eric, whose father's preju-dice against the Boers is sharpened by Peter's habit of treating Zulus as his intellectual equals; the episode in which the Zulu stoker 'Mdangeni is unfairly suspected of stealing; the actual killing of the whales and their ignoble end in the factories; and—but this is less certain—Peter's increas-ing resistance to the idea behind a promise Larsen has extracted from him—a young hunter from the high veld—to give Larsen an elephant in return for the whales.

It could be that the novel fails to cohere because the idea of the promise is never acted out on ground natural to its dramatic possibilities—the veld; and yet to have exchanged sea for land could have been disastrous; a narrative leap fit to break the book's back. The device Mr. van der Post adopts to exploit the promise but preserve the unity of his scene, is to change the focus and confront Larsen with Bus-chagne, an aging, white hunter who wants a whale in return for an elephant. The initial mystery of the deserted ship and open Bible is solved. Larsen was ashore with Buschagne. It is Buschagne who has spoken of God's question to Job, "Canst thou draw out leviathan with an hook?". Larsen's reply is "A thousand times yes". There is a marvellous description by Busch-agne of his life-long pursuit of a gig-antic bull-elephant called Sway-Back, and of the promptings of an inner voice, which tells him *Not yet* until the moment when it seems old Sway-Back has come seeking the occasion of his death at Buschagne's hands, when the *Not yet* becomes *Never*. Larsen also has his Sway-Back in the shape of a whale he calls Caesar. Larsen can never accept *Never* but will trade Caesar for an elephant.

What, really, does Mr. van der Post mean? That Larsen and Bus-chagne believe they can bypass the consequences of their acts of destruc-tion by performing one another's? And are the acts to be seen as ones which, if successful, will establish for Larsen and Buschagne the pre-emi-nence of the human element in the equation of existence? More im-portantly, what final relation is there between their fateful and—as it turns out to be—fatal cooperation and young Peter's development?

These are questions which the book provokes the reader to ask without leaving clear avenues of inquiry. Partly the ways are blocked by a ten-dency to invest the main charac-ters with a quality of instant in-scrutability, and there is one sense in which even Peter comes to a dead emotional end immediately after that traumatic experience of his first whale blow. He becomes an observer of a situation in which Bus-chagne is the catalyst. Buschagne, certainly, is the type of man Peter might have grown up to be had he never gone to sea with Larsen, and perhaps we must be content with the comparison, accept that the "dark possibilities" can also be contained in the lessons learnt from the single lucid deeds, attempts at them, of men other than oneself.

And yet, in spite of these uncertain-ties, *The Hunter and the Whale* stands as a work of great imaginative power, descriptively brilliant, reach-ing back into those rudimentary areas of the human spirit whose ex-ploration Mr. van der Post has made peculiarly his own.

Ediciones Destino, Barcelona have reissued Ana Maria Matute's novel *El tiempo*, first published by Edi-torial Mateu in 1963. Ana Maria Matute is one of the best novelists to have emerged from Spain since the Civil War.

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Keith Money's beautiful account in photographs, drawings and words is in a new edition which includes MacMillan's *Romeo and Juliet*.

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Fiction

OUT OF FOCUS

NANNI BALESTRINI: *Tristano.* 126pp. Milan: Feltrinelli. Lire 1,300.

For all our emphasis on teamwork and what often seems to outsiders the cosiness of our social life, we in this country are bad combiners when it comes to artistic matters. Writers, in particular, tend to be mole-like and unallied, self-conscious when it comes to labels and manifestos. In Italy they are less shy about such things, more inclined to get into groups and gangs, to discuss what to us often seems the undiscussable: the intellectual can speak out *qua* intellectual in a way that would make his equivalent here uneasy: the café society in places really exists.

This all has, of course, its advantages and its pitfalls; into the pitfall of verbosity, for instance, many have publicly dropped and a number, most publicly, in the well-publicized Gruppo 63, which met in Palermo nearly four years ago to discuss and be discussed and whose deliberations there, with extracts from the work of the main participants, biographies, appraisals and critical essays on the whole modern movement in Italian writing today, were later brought out in book form. One of the editors of this 465-page volume was Nanni Balestrini, who thus became a kind of spokesman for the avant garde and himself won a curiously conceived prize for "the most experimental book" of the year (not the *best* but the *most* experimental, as if "experimental" were in itself an epithet worthy of praise and prizes). His poems have also appeared in the anthology suitably named *I Novissimi*, and he has done experiments in *poesia visiva, poesia elettronica* (with IBM computers) and *poesia su nastro* (on tape). His *Tristano* is called a novel.

As narrative it is fairly unintelligible and can no more be considered for its plot than an abstract painting can be considered for the story it illustrates. The question is how far words can be used in this way—as colour, sound, shape, pure form, as conveyors of ideas without sequence, of action without time. Oddly, it is readable, though it is hard to know who does what to whom, when or (particularly) why; syntactically it is simple enough, a lively hodgepodge of styles taken from anywhere and everywhere—from sentimental fiction, technical magazines, sailing manuals, political essays—as well as, presumably, nowhere but the author's fertile head. What this comes to look like most is a patchwork cut from the pages of innumerable others, or else (perhaps most vividly) moments from films, sharply and vividly jumbled into a kind of rhythm that is full of suggestions of what came before, after and sideways. It has been called a "linguistic monologue" (a variant on James's "interior", Robbe-Grillet's "exterior" monologues), with a plot that "destroys itself in the making", a technique that is "an evocation of the ambiguous", and a narrative that is "a succession of presences". The publishers claim that it is also a love story and the political story of one who grew to manhood since the Resistance. All this, or more, or less, it can be, depending on one's reaction—on temperament, sympathy, linguistic interest; for it makes heavy demands on the reader, who must stand at the right distance from it and focus his eyes to catch its fugitive patterns.

STIFF-RED-LIPPED

BORIS POLEVOY: *Doktor Vera.* 414pp. Moscow: Sovetsky Pisatel. 61 kopecks.

In theory the Soviet novel continues the tradition, strong throughout Europe at least until the late Renaissance, of teaching the reader virtue while at the same time keeping him amused. In practice it too often turns out to consist of set heroic postures, reminiscent in their still-upper-lipped stoicism and jaunty humour of the worst sort of old-fashioned English war-film.

Doktor Vera is interesting because it wades through the cliches and very nearly climbs out on to another level. As in *Povest o nastoyashchem cheloveke* (A Tale of a Modern Man) Boris Polevoy is offering an image of virtue, a character who tries to live by the inner spirit of Communism which does not always coincide, and is in some respects in conflict with the outer fabric.

The time is the Second World War, the second heroic age of Russian Communism. The "war on the people" as Yevtushenko calls the purges in his poem "Letter to Yesenin" has been overtaken by the war with Germany. Soviet and patriotic ideals can once more be seen as generally coinciding.

Vera is a doctor with two children who stays behind the German lines when her hospital fails to be evacuated in time. By choosing wartime and a heroine whose profession has an unequivocally good aim, Boris Polevoy may be thought to stack the cards in favour of the heroic view of life. Vera behaves with exemplary bravery, heightened by our knowledge of her self-doubt which never wholly undermines her sense of purpose. Like some latter-day St. Teresa of Avila she reproaches herself with minor weaknesses that the reader can only admire—as when she slaps the face of an ex-circus juggler who demonstrates his skill with a handful of grenades in a hospital ward.

Some of the general descriptions of life in occupied territory is convincing, but the chief characters, while humorous, mysterious, weak or strong, are all stock. It is not sufficient commendation from a literary point of view to say that the Germans are portrayed more discriminatingly than in many Russian novels.

What throws all the events of the novel into a different perspective is the fact that it is written in the form of letters to a husband who has been taken away by the secret police before the action starts. Vera believes in his innocence, but not everybody does and some suggest that she has stayed behind the German lines as a traitor's wife might do. Although the letter form is rather clumsy—the reader has to be told things that the husband must know—it turns out to be acceptable enough as a fictional convention and adds a pathos to the whole heroic action, a sort of secret wound. This is what saves the book, or would, if the reader did not read the epilogue.

LAST DITCHES

JEAN LARTÉGUY: *The Bronze Drums.* Translated by Xan Fielding. 420pp. W. H. Allen. 33s.

M. Lartéguy's books comprise an odd, hybrid species, neither journalistic flesh nor novelist's fowl. His subject is usually some theatre of late colonial ignominy (Algeria, Vietnam, Congo and, here, Laos) where a *pot-pourri* of interested factions, all desperate, most of them parasitic, are scrabbling for useless, treacherous footholds. In such situations, M. Lartéguy's sympathy seems to be with people whose role is the last-ditch display of imperial virtues (courage, brutality, fanaticism) at a moment when the empire has lost the war and maybe its own civilization but is still tiredly fighting battles to postpone or exacerbate the approaching chaos. His heroes are wizened, off-white toughies, mainly Gallic by birth. Now, in this same line of Franco-Algerian *ultras*, Katanga mercenaries and *colons* on the run comes François Ricq, French undercover agent in south-east Asia for over twenty years until a *coup* in 1964 ends his foxy devotion to steering "Laos" (the country itself as much a myth as the many other contradictions which it encloses) between the enticements of what he sees as a communism benevolently bogus and a Washington "aid" bogusly benevolent.

The English blurb tries to sell *The Bronze Drums* as something of a romantic cross between Pearl S. Buck and Elephant Bill ("the distinctive smell of the jungle in the dry season, the cries of beasts at night, and all the disturbing and sensuous charm of a paradise on earth"), but M. Lartéguy's intentions are actually more ponderous. He has tried to bring the whole very sad and complex political story of Laos since the Japanese war upon the equally tortuous head of Ricq's dour, frustrated career. Unfortunately, in spite of his experienced ingenuity at this sort of thing, the trick works less well than in M. Lartéguy's earlier books. The method has, in fact, the obiet d'art back of a "history" in large pictures (thinness, luridity) without the advantage of being compact and speedy. In this case, the huge narrative just returns the answer that the created order of the novelist and the synthesized chaos of the reporter defy a manipulative yoking together. *The Bronze Drums* is full of passing vignettes and anecdotes which aficionados of the area will savour or recognize, but for beginners the book will prove a long cut to a short view of Laos.

CRIMINUSCULE

JOHN PALMER: *Above and Below.* 190pp. Hodder and Stoughton. 18s.

An original and adequate thriller that opens with archaeological diving off Greece, and plunges into Nazi atrocities, Israeli vengeance and the peddling of dreams.

EDMUND MCGIRR: *A Hearse with Horses.* 195pp. Gollancz. 21s.

In *A Hearse with Horses*, his latest well-made book, Edmund McGirr is oddly reminiscent of early Dashiell Hammett. The professional private detective—Mr. McGirr's Piron—is sent to the small corrupt town to uncover a racket for the racketeers, there, it seems, a racecourse racket. The initial set-up recalls *Red Harvest*, and the feeling of the two books is not dissimilar. There is the same dour devotion to duty by the writer as by his hero, a devotion far preferable to romantic indulgence, but in danger sometimes of dullness. Like all good private eyes, Piron is habitually sad ("incapable of enjoyment" his inventor says), and with cause: many of them, his wife had died in a car crash which was his fault, thus providing a stroke evidence of normality and freedom for possible subversion or justification for guilt.

GEORGE SIMS: *The Last Best Place.* 191pp. Gollancz. 21s.

Mr. Sims has a good, original idea here of the ex-concentration camp art dealer's vertiginous descent. A friend's attempts to help him for reason for it; more to the point, good atmosphere of the post-world arising naturally out of the story. What a pity that the author with all the trite old-fashioned land—the details of snazzy restaurants, drinks, gents' costuming, the ogatory sex.

Political Science

STATES AND THEIR RELATIONS

W. J. M. MACKENZIE: *Politics and Social Science.* 424pp. Penguin. 7s. 6d.

Of British teachers of politics, Professor W. J. M. Mackenzie is probably the most distinguished. He brings to his discipline a rare combination of qualities and qualifications. His classical and legal learning has helped to develop an admirable capacity for exact thought and precise expression; his service with governments, during the war as full-time administrator and of more recent years as part-time adviser, has given him an "inside" knowledge denied to most of his colleagues; his extraordinary industry has enabled him to become a recognized authority on a variety of subjects in the "political science" field, and at the same time to create a Department of Government, in the University of Manchester, that has acquired an international reputation.

Surely, one might say, this is enough. But those who know him have been aware that for many years his persistently inquisitive mind has been wrestling with a whole series of new problems on the advancing frontiers of political science. The present book is a product—only the first one, it is to be hoped—of this exercise. Incredibly enough, it was largely written during a sabbatical term that he spent at the Christian Michelson Institute at Bergen.

Despite the felicities of Professor Mackenzie's style, *Politics and Social Science* is not an easy book to read. Being published as a Penguin, it may be mistaken by many a potential reader for an introductory work. Nothing could be farther from the truth; its sophisticated modes of thought and expression combine with the mercurial quality of the author's mind to make it a very tough assignment for any but the advanced student. The ordinary third year undergraduate would make little of it; even the average post-graduate is likely to find it difficult.

Its subject is "the academic study of politics and its recent development, particularly in the 1950s and the early part of the 1960s". These years have witnessed a determined assault, conducted mainly from bases in the United States, on the traditional approach to political studies, which assigned to "theory" the elucidation of "very large questions" (both normative and positive) "at a high level of generality", and to "institutions" the analysis of discrete political systems with the help of the well-established disciplines of history and law. Professor Mackenzie begins by describing the achievements and exposing the limitations of this approach, and then embarks on an examination of the new conceptual frameworks developed (although not always specifically for the study of politics) by the Americans. He divides them into "over-arching" theories, of which the most influential are the Parsonian and Eastonian, and "partial" theories, of which there is an embarrassing number, grouped under the headings of Information Theory, Games Theory and Welfare Economics and Decision Making.

The "over-arching" theories arouse his scepticism as well as his interest. Easton, he suggests, does little more than offer a "check-list of questions about supports, demands and so on", modestly useful as a means of making "an orderly set of guesses about the persistence of (say) Nigeria as a political system". The Parsonian system, he thinks, might be useful "if one could get it quite clear what its variables are". As for the "partial" theories, these provide "tolerably sharp conceptual tools for political analysis of a limited kind".

The reader who has followed his very lucid exposition up to this point is now in for rather a hard time; for the following sections attempt to deal simultaneously with two separate but allied questions, viz. what is meant, if anything, by "politics", and what is the use to the political scientist of recent work in social biology, anthropology, the study of small groups, community studies, organizational theory, jurisprudence and linguistics. It is here that he displays the extraordinary width of his reading and understanding. "Insightful" is the word that Americans would use to describe the quality of these pages; but there is such a congestion of material (and so many passages which, while interesting in themselves, appear to contribute minimally to the development of the main argument) that even the comparatively well-informed reader begins to wonder just where Professor Mackenzie is leading him.

He is actually being led towards what appears to be the key question of the whole book. Should political science, having been assaulted from every angle by the sociologists, anthropologists, organizational theorists, linguistic philosophers, &c., gracefully retire from the stricken field and "accept disintegration, because intellectual change and social change together have re-shaped radically its traditional subject-matter"? Or should it "commit itself to an intellectual attack, frontal or flanking, on three inter-related problems which no prudent social scientist would touch: the problem of the character and stability of the state system, the problem of change in the state system, and the problem of the politics of all mankind, the only political unit which can now claim generality in an adequate intellectual sense"? Provisionally, he plumps for the latter alternative. "This", the reader may well say, "is where I came in." Political science, after all, is about states and their relations, just as he had thought before Professor Mackenzie started confusing him with his talk of "politics without states" and the like. Three hearty cheers for the good old cause, however, would be decidedly premature; for although Professor Mackenzie permits us to go on believing that the state still provides the characteristic focal point for political inquiry, he will not permit us to go on studying it in the old way. In Part V, entitled "Men and their States", he tells us how we *should* study it nowadays.

Although he suggests that this concluding part may be something of an "anti-climax", there can be little doubt that it is one of the most valuable attempts of recent years to define the problems that the political scientist ought to be looking at and to elucidate the methods available to him. Any attempt to summarize so closely-knit an argument would be useless; it is compulsory reading for every teacher and researcher. Only one major criticism of it may be tentatively advanced. Professor Mackenzie tends to suggest the existence of conceptual difficulties of such formidable proportions that students who take him too literally may feel inhibited about "doing" political science at all. "Puzzle" is his favourite word, and his restless and questing intellect is of the kind that finds the problem for every solution. Admittedly, most of the problems he poses are real and serious; but others strike one as little more than verbal "puzzles" which, although of concern to the linguistic philosopher, are of marginal interest to the student of politics. "Can we treat the politics of all mankind as a system?", for instance, is a question to which he devotes many "puzzled" pages. Dare one suggest that there is only one way of discovering the answer—to put a series of reasonably specific questions about the present condition of international relations and international organization? The answers, if available, should be of some use; and if, through one's endeavours to find them, one also finds, as an "extra", some answer (or approach to an answer) to the more general question, well and good. If not, who cares?

Professor Mackenzie will doubtless have some convincing reply to such naive objections, and the issue has been put in this rather crude form only to indicate that methodological subtlety can all too easily be taken to a point where it becomes difficult to distinguish from arid scholasticism. At times, Professor Mackenzie seems to be teetering on this brink. In the end, however, his sense of the practical, human importance of political studies always triumphs, as it is bound to do with a man who has *used* his political knowledge to such an extent in the cause of better government. When all criticisms have been made, this book remains an astounding achievement. No one else could have written it, and its author is likely to find that, before very long, he has an accepted classic of political science standing to his credit.

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World Affairs

AFTER BOLIVIA

RÉGIS DEBRAY: *Revolution in the Revolution?* Translated by Bobbye Ortiz. 126pp. Monthly Review Press. 28s.

When we reviewed the French version of *Revolution in the Revolution?* on June 1 we suggested that "M. Debray's book will be indispensable reading for all concerned with the future of Latin America". Indeed, the book should be considered on its own merits, and not only because of the unfortunate publicity it has had since M. Debray's imprisonment in Bolivia. It is an eloquent account of the case for guerrilla warfare in Latin America and, after analysing the failure of "legalistic", electoral socialism, M. Debray prescribes specific tactics for the organization of guerrilla movements. He never forgets, however, that a prescribed plan of action will seldom serve for more situations than one, and an important lesson of his book is that the past should help to illuminate, but not fetter, the present.

M. Debray has unwittingly placed himself in the tradition of the Romantic revolutionary, and if Bolivian justice proves during his present trial to be as arbitrarily single-minded as it so far has appeared to be, he may have to pay for it with thirty years' imprisonment. This is the maximum penalty for which the prosecution has asked. M. Debray being accused of training and fighting with the Bolivian guerrillas, although a Mexican newspaper and a Paris publisher insist that he was commissioned by them for nothing more than a journalistic mission, featuring an interview with Ernesto "Che" Guevara, who is reported to have been killed in Bolivia this week. Unfortunately the Bolivian Government has insisted on exhibiting M. Debray as a symbol and a warning, and his real crime in their eyes obviously is to have written a book which undermines their most basic assumptions.

AFTER BOLSHEVIKS

ANATOLY VASILIEVICH LUNACHARSKY: *Revolutionary Silhouettes.* Translated and edited by Michael Glenny. 155pp. Allen Lane: The Penguin Press. 35s.

Lunacharsky was a considerable figure in the Russian Social-Democratic Party before the Revolution. He belonged to the Bolshevik wing of the party, and was early in contact with Lenin. But his interests were philosophical rather than political, and he was associated with Bogdanov and Maxim Gorky in attempts to reconcile some aspects of western Idealist philosophy with Marxism, which were ironically labelled as "God-building" or "God-seeking". The group was denounced by Lenin, and excluded from the company of orthodox Bolsheviks. But the revolution quickly swallowed up these ideological differences. In 1917 Lunacharsky was back in the party, and was the first People's Commissar for Education—a post he held down to 1929. He was active in the campaign against illiteracy, in encouraging translations of western classics into Russian, and in general in the dissemination of knowledge and culture. He wrote popular works on such topics as art and revolution, the history of western philosophy from Spinoza to Marx, and the sociology of music. He also wrote plays, which have long since been forgotten. But he was never a practical man or an administrator; and it is unlikely that the building up of the Soviet schools system or of higher institutions of education, which made great strides during these years, owed much to him.

The only work by Lunacharsky which, half a century later, retains substantial interest for the general reader is a slim volume of *Revolutionary Silhouettes* — personal sketches of leading Bolsheviks published in 1923 (earlier versions of some of them had appeared in 1918). The sketches make agreeable reading, and stand out mainly because they are almost the only published profiles of Lenin and Trotsky—not to mention minor figures—not couched in terms either of denigration or of fulsome adulation. Both Lenin and Trotsky are dealt with in terms of critical sympathy. Most of the sketch of Lenin was done in 1918, and makes it clear that Lunacharsky, though deeply attracted to Lenin, had not recognized in him before 1917 the qualities of a great revolutionary leader. After 1917 he was impressed by Lenin's capacity "to raise opportunism to the level of genius, by which I mean that kind of opportunism which can seize on the precise moment and which always knows how to exploit it for the unvarying objective of the revolution". Trotsky he finds "incomparably more orthodox than Lenin", by which he means that Trotsky was less flexible and "no innovator" a judgment of whose oddness he shows himself unaware.

The third major portrait is of Plekhanov, "the father of Russian Marxism", about whom he writes attractively but conventionally. His account of Zinoviev is the only one which gives the impression that he is trying to do his best for his subject, who in 1923 seemed for a brief period Lenin's most likely successor as party leader. The sketches of Uritsky, Volodarsky and Sverdlov are informative on minor figures. The omission of Stalin from the portrait gallery can hardly have flattered Stalin's ambitions, but may have been due to his lack of prominence rather than to any antipathy for him. Kamenev, who was quite as important as Stalin at that time, and likely to have been more sympathetic to Lunacharsky, is also omitted.

Lunacharsky lost his post at the Commissariat of Education in 1929, and for some time functioned as Litvinov's adjutant in disarmament negotiations in Geneva. In 1933 he was appointed Soviet Ambassador to the Spanish Republic, but died—perhaps happily—before taking up his appointment. Isaac Deutscher's introduction to this the first—English translation of the *Silhouettes*, provides full information on Lunacharsky's career, and does rather more than justice to his talents and qualities.

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MR. CHAIRMAN

STUART SCHRAM: *Mao Tse-tung.* Revised edition. 351pp. Allen Lane: The Penguin Press. £2 10s.

Stuart Schram's Pelican biography of Mao was justly acclaimed last year as the best provisional attempt, considering the scanty material available. Now this work, reversing the usual progression, has been translated into hardback covers and has been given American instead of English spellings, minor changes in the text, an additional comment on Mao and the Cultural Revolution, and a retail price almost seven times the original.

The new material on the events of the past year is good. Mr. Schram argues that the vandalism of China's revolution is quantitatively less than that which marked the comparable turning-points in European history: say the French Revolution or the dissolution of the monasteries. He also puts into perspective the adulation of Chairman Mao's thought, which to us seems so absurdly childish.

A careful reading of the innumerable "philosophical" articles by workers and peasants published in the Chinese press reveals that what their authors had learned from the study of Mao's thought was to be resourceful, to look at all sides of a problem, to test their ideas by experiment, and to work hard for the sake of the common good.

This is a timely comment.

MAO'S MEN

ALEXANDER L. GEORGE: *The Chinese Communist Army in Action.* 255pp. Columbia University Press. £2 12s.

The problems of leadership and morale in battle are, as we all know, handled differently in Communist Armies from the way in which they are treated in the west. For the Chinese Communist in particular, military command is a technical matter of tactics and strategy. Because morale is considered to be a function of sound politics, so that the man who is properly motivated by Communist ideology is a match for the superior weapons of his non-Communist adversary, the leadership of the men falls in practice to the political officer, without whose agreement the military commander cannot act.

In this interesting and well-planned book, Dr. George, who is a specialist in politico-military studies at the Rand Corporation, examines the workings of the Chinese leadership system in the Korean War and some of the developments since. His work is founded on interviews with a representative selection of eighty-four Chinese prisoners, conducted through specially trained Korean interpreters on the basis of varying questionnaires. The result is an expert piece of sociology, burdened particularly in its early chapters by the jargon of the trade, but providing a useful analysis of an obscure subject to other sociologists and to anyone else with the time and patience to work it all out. For the general reader Dr. George might as well have left his interviews in Chinese.

The conclusions are largely predictable. The Communist leadership system did not succeed in making man triumph over weapons in Korea. The changes which have taken place in organization since have not been seriously tested. The fighting qualities of the Chinese soldier are not in question.

But it seems safe to say that against a strong opponent who can bring superior fire-power and mobility to bear, the PLA will do better in relatively small-scale operations where its leaders can control the time, place and duration of actual combat engagements rather than in protracted, large-scale fighting along fixed lines of battle.

All in all, good morale, satisfactory performance in battle is a matter of good equipment as well as good leadership. When faced with superior equipment, soldiers who are well led can do much if the time and place of battle can be chosen to suit them. Ideology does not have too much to do with it. Tommy Atkins could have told us this—in plainer English: is there so much difference after all?

MRS. PANDIT

ROBERT HARDY ANDREWS: *A Lamp for India: The Story of Madame Pandit.* 406pp. Arthur Barker. £2 2s.

Mrs. Pandit is unfortunate in her biographers—first Miss Vera Brittain and now Mr. Robert Hardy Andrews. We are told that Mr. Andrews is a regular contributor to *Argosy* and *Ladies' Home Journal*, among other periodicals. Their regular readers will no doubt enjoy this cosy and anecdotal story, although probably experience some difficulty in following it. Others are advised to avoid it.

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Art and Architecture

DUTCH INTERIORS

JOSUA ROSENBERG, SEYMOUR SLIVE and E. H. TER KUILE: *Dutch Art and Architecture 1600-1800.* 330pp. 208 plates. Penguin. £5 5s.

W. STECHOW: *Dutch Landscape Painting of the Seventeenth Century.* 494pp. 369 plates. Phaidon. £3.

One of the most eagerly awaited and needed volumes of the Pelican History of Art has been that devoted to the history of Dutch art of the Golden Age. It is not that the subject has been neglected. Several attempts have been made, but since Professor Martin's one-volume history in Dutch nothing has appeared which approaches the ministerial performance of Professor Rosenberg and Professor Slive; their study is made the more comprehensive by the addition of several chapters written by Professor ter Kuile on the architecture and sculpture of the period. For the occasion the publishers have increased the number of works of art reproduced to well over 300.

One may occasionally quibble over the authors' assessment of an artist's merit; one may disagree with an interpretation; but there can be no doubt that the writers are professionals to their finger tips, with a deep sympathy and understanding of the works they discuss and a wide familiarity with the extensive bibliography on the subject. Each artist is introduced, characterized, and then skilfully absorbed into the general pattern, so that a general portrait of the period really emerges. And the starting point in every case is a selected example of an artist's work, and not one of those dry summaries of stylistic features which fill so many dictionaries of art. As both writers have written elsewhere so perceptively and at greater length on Frans Hals and Rembrandt, it is perhaps a pity that these two figures were not played down in this book. One might also criticize the inclusion of so much not always essential biographical information in the text which sometimes has the effect of interrupting the flow of the writers' arguments.

The authors were concerned with writing a history, and not with offering an interpretive essay which has led them to tone down their own preferences and dislikes. Their basic approach to the subject is essentially the accepted one of the present century, that Dutch art is largely about what it appears to be. To regard it as a rigid application of *l'art pour l'art* is undoubtedly an exaggeration but nevertheless it cannot be claimed as one of the intellectual schools of painting. The lack of contemporary theoretical writing does not belie the nature of the art. Certainly, as has been generally recognized in recent years, an emblematic or allegorical significance may lie beneath a seemingly naturalistic presentation. For example, Vermeer's "Girl asleep at a Table" in the Metropolitan Museum is, as the authors point out, probably an illustration to a proverb on the evils of drink; yet one can suppose that the moral undertones claimed much less of the artist's attention than the pictorial problem of painting "his favourite subject: the quiet existence of a single figure within a mildly lit interior seen from close by". Though the authors take cognizance of the possible existence of an underlying meaning, they rightly do not follow those modern writers who wish to erect an elaborate edifice of sophisticated art theory, which often does more credit to their erudition and ingenuity than their historical insight.

Professor Wolfgang Stechow's volume, *Dutch Landscape Painting of the Seventeenth Century*, has been published as part of the Kress Foundation Studies in the History of European Art. He writes with the advantage of a lifetime's familiarity with Dutch art. His meticulous examination of each stage in the development of his subject makes this a useful work of reference. No less keenly aware of the problem of organizing his material, the author, as he states in his preface, deliberately chose the iconographical approach. His book is in three parts, "The Dutch Scene", "Foreign Lands", and "Nocturnes"; it is further subdivided into sections the titles of which are reminiscent of those depressing green boxes in the Witt Library, which bear such legends as "Landscapes: upright, trees on left, cattle on right". The second section of the first chapter of Part I is subdivided into "Dunes and Country Roads", "Panoramas", "Rivers and Canals", and "Woods". Like an orderly botanist, the author systematically classifies his specimens, and then describes each one in a vacuum in relation to other material of the same classification. Thus each section stands as a hermetic survey of one theme, but within his self-imposed limits Professor Stechow offers a highly detailed analysis of pictorial development.

If the author's divisions are found meaningful, he can be said to have been successful in producing a comprehensive study of his chosen field. Whatever one's reactions, he is responsible for much pioneer work in collecting and collating dated works of both the famous and less well known artists. Each step in the graph of change is minutely plotted. But though the division according to subject has a limited value, it totally obscures the fact that a true understanding of a particular period amounts to much more than an accurate tabulation of data according to artificial categories. As a result the contribution of an artist or a particular school is completely lost, because it is spread over several chapters. The more varied the artist, the more his personality is fragmented over the pages of this volume. In the final resort it is the individual personality of each artist which counts, and which is missing from this book.

The author undoubtedly feels, but fails to communicate, an enthusiasm for his academic specimens as works of art. Reading the excellent chapter in the Pelican *History of Art* quickly reveals the lack of perspective and colour in Professor Stechow's book. Though scholars will undoubtedly turn gratefully to it for a wealth of information about the development of Dutch landscape, the general reader will be left wondering what effort of will it required to reduce such a fascinating subject to such a dry academic exercise.

MASTER SCULPTOR

LARS OLOF LARSSON: *Adrian de Vries.* 131pp. 88pp. of plates. Vienna and Munich: Anton Schroll. 650 sch.

Adrian de Vries was born in the Hague in 1545, and trained under Giovanni Bologna in Italy, where he worked both as a silversmith and goldsmith, besides executing small bronzes. For the flourishing town of Augsburg, the city of the rich and energetic Fuggers, he executed the splendid Mercury and the Hercules fountains, which survive in the Maximilianstrasse; they had to compete with the Augustus fountain of Hubert Gerhard, already there. He settled in Prague as the official sculptor of the Emperor Rudolf II, whom he twice portrayed: one relief is in the Victoria and Albert Museum. He executed further important fountains and garden sculpture, including a Neptune fountain for Prince Albrecht Waldstein, a fountain for King Christian IV of Denmark. Two important commissions in North Germany were the font in the city church of Bückeburg and Prince Ernst of Schaunberg-Lippe's imposing tomb in Stadthagen. He died in Prague in 1636. By the fortunes of war all his most important works in that city were taken as Swedish booty, together with the Danish fountain, and reerected in Drottningholm. It is appropriate that the first important modern study about so European an artist should be written by a Swedish scholar and published in Vienna and Munich.

The followers of Giovanni Bologna and Mannerism itself form a thicket which Mr. Larsson does not try to penetrate. He gives a life of the artist (who always called himself and was called de Fries) and describes his works in detail. The monograph ends with a survey of the artist's style, starting with the considerable influence of his master and comparing the work of Hans von Aachen and Spranger in Prague, two Mannerist German painters whose activity, under the fruitful imperial patronage, was bound to show cross-germinations with de Vries. Two sculptors of standing had also been active in Augsburg: Gerhard, and the younger Reichle, whose St. Michael still adorns the front of the Arsenal in Augsburg, but their work is more German than that of the Italianate de Vries. When de Vries died, he was described by the Augsburg founder, Wolfgang Neidhart, as the most famous bronze sculptor in Germany. It was a fair epitaph.

De Vries was worthy of a full-scale study, and art-historians may have hesitated only because of some problems of attribution. The great works are fully documented. Mr. Larsson demonstrates the characteristics of the work of the master. He never draped a figure, except once, a Pomona in a reduction of the Farnese Bull, and this was dictated by the original. He preferred the group to the single figure. The groups themselves differ from his master's in that de Vries gave his figures an appearance of forward rather than upward motion, as Mr. Larsson argues in a particularly percipient passage.

Starting naturally enough from antique models, de Vries strove to fine them down and improve on them and to evolve his own elongations which, if glanced at cursorily, seem classical enough but are, in fact, in a strikingly Mannerist convention. The human body stands, usually leaning back, and with distended stomachs, both males and females, and with an almost complete lack of facial expression. There is an immense preoccupation with the counterbalances of the stance. Anyone seeing the great fountain figures in Augsburg or Drottningholm must be convinced that these are works by a great master of the late Renaissance.

THE ROAD TO ABSTRACTION

Frank Pool: *Impressionism.* 287pp. EDWARD F. FRY: *Cubism.* 234pp. Thames and Hudson. 35s. each. (Paperback, 21s.)

The contrast in conception between these two volumes, both recent additions to the same History of Art series, is extraordinary. Miss Pool, who refreshes an over-familiar subject with an evident lack of enthusiasm, writes for art students and middle-brows in a loose and plodding style. Mr. Fry, who feels intensely about the greatness of Cubist painting, which he regards as a shining achievement of "one of the golden ages of Western civilization", writes lucidly, with enthusiasm and at a high intellectual level. Miss Pool takes a broad view, avoids stylistic analysis and deals with her subject exhaustively, sketching in the background of Impressionism, pursuing its effects beyond the frontiers of France, and sometimes unnecessarily deep into the Impressionist developments. Mr. Fry takes the narrowest possible view, indulges in complicated stylistic analyses and philosophical speculation, ignores sculpture and makes no attempt to consider "the effects of Cubism" outside France either before or after 1914. Miss Pool, in her long text is illustrated with more than 200 plates, provides virtually no contemporary source documentation; Mr. Fry, whose own text is short (thirty pages), and comparatively few plates, has added an introductory anthology (in English) of contemporary theoretical and critical writings. This said, there is a great difference between the two writers in their art-historical approach. Miss Pool's book is a conventional, well-gain'd fair survey of the history of the movement in its broadest general implications; it was all about, and has value-judgments are sometimes misguided, erratic and unjust. It is more a sign of parochialism or perverseness than of original thinking to close one's eyes to the brilliance and inventiveness of Monet's painting before 1880 and to find little to praise except the Gare St. Lazare series. It is unjust to describe Pissarro as being "the most capable of dullness" and pass over in silence the hundreds of dreary works by Renoir and Sisley. It is misleading, unless one is ready to define one's terminology by first establishing parallels among the old masters, to accuse Manet and Degas of being "at heart . . . abstract artists" simply because they both "insisted on fitting what they saw of the brilliant passing show into a language of pattern". The two artists have very few qualities in common, the one so painterly, the other so linear; they were not (with few exceptions) attracted to the same subjects, and where Degas's sense of pattern was taut Manet's was essentially loose and eccentric.

No such charges can be brought against Mr. Fry's book, though it may be gently criticized on other grounds. But first it must be stated that, within its self-imposed limitations, it is a very sound account of the history, evolution and significance of true Cubist painting. John Golding's *History of Cubism* published five years ago is, of course, a much fuller and more thorough study, heavy going though it is, for he realized that in order to establish the distinction between true and imitative Cubism it was necessary to look at the activities of many artists on the fringes of the movement. Mr. Fry attempts nothing of the sort and thus deprives his book of some of its potential value. There are, however, two more serious criticisms which can be made of his text. Firstly, while Mr. Fry's stylistic analysis of the works of Braque, Picasso and Léger is admirable, his treatment of Juan Gris is meagre and slipshod. Secondly, he never attempts to follow any of the side-effects of Cubism either in the works of Mondrian or in those of contemporary artists in Italy, Germany and Russia who tried to turn it to other ends. The whole point about Cubism is, as Mr. Fry implies but never attempts to discuss, that it was widely if unintelligently imitated, that it introduced "fundamental new ideas and methods" into art, that it bade fair before the declaration of war to become a universal style, and that its effects "are reverberating still throughout modern culture". Rightly, Mr. Fry focuses on the creative innovations, the originality and the remarkable achievements of Braque and Picasso: in that sense his book is about true Cubism and nothing else. But since he ranges far and wide in his anthology of creative writings this is not quite enough. What is the point of discussing true Cubism in relation to the representation of "movement" in painting unless one throws it "against the works of Duchamp, Delaunay and the Futurists"? It is unfortunate that Mr. Fry refers to a well known painting of 1913 by Braque (Plate VI, colour) representing a violin on a table as *The Violoncello (sic)* of 1912 in the text and as *Still-Life with Violin and Glass* opposite the reproduction. It is also a pity that his book has so few illustrations, although it would be unrealistic to criticize the choice of those which have been included.

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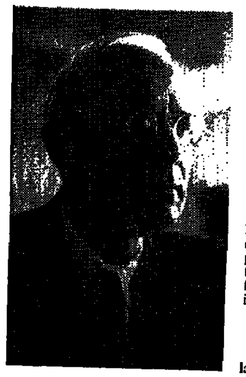
A Short History of Literary English
W. F. BOLTON Boards 15s. net; paper 7s. 6d. net
This book provides a sketch of the history of the English language, with particular reference to the literary language, for those beginning the study of English literature. The history of a language can be studied from two points of view: the *internal*, that of changes in sounds, spellings, vocabulary and forms; and the *external*, that of opinions about it. The second has particular importance in the literary connexion, but the two rarely develop together. The author has, therefore, devoted separate parts of the book to each method of study.

EDWARD ARNOLD
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Typography

THE LIFE AND TYPES OF DOCTOR FELL

THE FOUNDATION of all successe must be layd in doing things well." This characteristic remark by Bishop Fell partly explains how Stanley Morison has managed to give such a remarkable account of his investigation into the origins of Fell's benefactions to the University Press at Oxford.* With some reluctance, Morison agreed as long ago as 1925 to undertake this investigation. He then made his task more difficult, and the more certain of success, by defining it in his own terms and according to his own rigorous standards. Instructed by the Secretary of the Delegates that the new investigation should be conducted in the light of contemporary "scientific" research, Morison produced his own definition of what he understood by the term "scientific" in this context. To Morison it implied a volume that would comprise first a biographical account of Fell sufficient in fullness to elucidate the basic motives, theological, patriotic, and other, which led him personally to accept responsibility for the purchase of the matrices, moulds, and tools necessary if the Press of the University of Oxford were to earn a place beside the great offices of the Continent of Europe; secondly, the reasons which led him to bequeath this property to the University, and, finally, a complete display of all the types and a detailed description of their origin, their use, disuse, and revival.



Mr. Morison.

This was a task for which Morison was singularly well qualified. The earliest of his numerous contributions to typographical history had appeared in *The Imprint* in 1913 with the modest title "Notes on Some Liturgical Books". An auto-didact, he rapidly gained practical experience in the printing trade, and by 1923 was able to publish a work *On Type Faces* and *A Brief Survey of Printing History and Practice* (written in collaboration with Holbrook Jackson). By 1923 he had secured appointments as Typographical Adviser to the Lanston Monotype Company and to the Cambridge University Press. By 1925 he had to his credit two large folios devoted to *Four Centuries of Fine Printing* and to *Modern Fine Printing*, and had written more than thirty books and articles on various aspects of the history of printing. He had an observant eye, a well-disciplined mind and a forcefully persuasive tongue. Already attached to one learned press, he embarked upon his Oxford investigation in 1925 with many of his talents still undeveloped. His later major works of palaeography and history have revealed the exceptional range and originality of his scholarship. Consequently the delay of forty-two years in completing his investigation into the Fell types has considerably enriched the findings, and his ability to place them in their relevant context.

* * *

Typographical history has not lacked writers of distinction. An excellent study of typefounding in England was written in 1887 by Talbot Baines Reed, also known for his stories in *The Boy's Own Paper*. Reed's fluency of style and hereditary interest in typefounding was coupled with a Victorian enthusiasm for hard work. No less industrious was the New England printer, D. B. Updike, whose two-volume study of *Printing Types: A Study in Survivals* first appeared in 1922 (its later editions included additional matter which owed a great deal to the writings of Morison and his circle). Yet both these works, excellent as they are, lack the breadth of experience, observation and understanding which make Morison's investigation of the Fell bequest of such importance. Reed was only thirty-five when he published his *History of the Old English Letter Foundries*. Updike was already sixty-two when his study of *Printing Types* first appeared, but his talents never developed the range which Morison displays in the book under review, published in his seventy-ninth year.

Other talents besides Morison's have contributed to his new scientific investigation into the Fell bequest. Harry Carter is named on the title-page for his assistance; his share in the work can be traced through his handsome series of annotated type specimens printed at Oxford for private circulation since 1955. Carter had joined the University Press in 1954 as archivist and typefounder, with the clear understanding that he would assist in the preparation of a book about the Fell types; it was to be his duty to sort out documents and punches relevant to the investigation. For this task he had the unusual advantage of a legal training followed by practical instruction from George Friend in the art of punchcutting. He had worked before the War with the Monotype Corporation, the Kynoch Press and the Nonesuch Press; after the War, he became head of the typographic design and layout section of H.M. Stationery Office. His typographical scholarship had first been displayed in a translation of Fournier's *Manual Typographique* in 1930, and later in carefully edited and annotated editions of Moxon and Rowe Mores, and in numerous other books and monographs.

Carter's appointment at Oxford had been arranged by Charles Batey, Printer to the University from 1946 to 1958. Without Batey's perception and encouragement, the "scientific" investigation might never have been completed. Generous tribute is paid by Morison to Batey's indispensable collaboration, and to the essential help of numerous experts. Yet the investigation stands first and last as a monument to Morison's vision, capacity and industry. It was he who determined the structure and scope of the finished book and who insisted that it comply in every detail with his own inflexible standards.

* * *

The first printed results of his Fell investigation appeared in 1930. They took the form of a set of five broadside specimens produced for an exhibition in London of the work of Oxford University Press. A sheet of explanatory text gave Morison the opportunity to demonstrate that if Fell's pica italic were separated from its larger set of capitals and then combined with a smaller set of capitals (for which no lower case existed) the result was a reconstitution of Robert Granjon's "scholasticalis" type exactly as it had first been used in 1566. This dramatic evidence that a French craftsman working in the sixteenth century had designed one of the types bought in Holland by Fell in the seventeenth century encouraged Morison to pursue his investigation further, but the pace was delayed by many other activities, and by the loss of his notes during an air raid in 1941.

In 1950 the text originally written to accompany the broadsides was reprinted in book form by Charles Batey, primarily as a keepsake for friends in the U.S.A. A spare page in the new format provided space for a revealing tribute to Horace Hart, Printer to the University from 1883 to 1915, whose *Notes on a Century of Typography at the University Press, Oxford, 1693-1794* had appeared exactly half a century earlier. The tribute ended with the acute observation that only those who have had care of punches and matrices could be expected to comprehend what was involved when Hart "imposed on himself the task of testing and setting forth the history of no fewer than 7,632 rusty punches and 2,906 disordered matrices".

A portable condensation of Hart's *Notes* had been made to assist the new investigation into the Fell types but by 1950 the work was in the doldrums. Morison had devoted a great deal of his time to redesigning *The Times* (1931); to producing *The History of The Times* (1935-1952) in a series of four large volumes, over which he assumed editorial responsibility and to which he contributed in large measure; and to editing *The Times Literary Supplement* (1945-1948). During the same period he produced a spate of books, articles and lectures. The turning point came in 1953 when he visited the Plantin-Moretus Museum at Antwerp: there he decided that a thorough examination of Plantin's punches, matrices and archives would reveal the pedigrees of many of Fell's types. The examination was carried out in 1954 by Harry Carter, who subsequently made a series of experimental castings at Oxford with material from Antwerp. Finally in 1956, work began on the final manuscript of the new "scientific" investigation.

Appropriately the Fell types have been used to compose the magnificent volume which now records the outcome of the latest investigation. The scale of the book, a folio (15 by 10¼ inches) of 278 pages printed in an edition of 1,000 copies, is as satisfying as its construction. In the first of its two parts, it contains a life of Fell, preceded by an historical introduction. Fell's high-minded benefaction is set against the background of the New Learning and of Archbishop Laud's plan for a "Learned Presse". The need for new types is explained by the great controversies of the Reformation and counter-Reformation which necessitated printing types beyond those required for books in Greek, Latin and the western vernaculars. (Founts of Armenian, Coptic, Samaritan and Syriac are the oriental types ranked among Fell's benefaction.) But of equal importance were the fine series, romans and italics, Greeks and Hebrews, as well as decorative material, which came to the Press through the endeavours of Fell and his predecessors. Without such material, Fell could not have realized his dream of a press at Oxford "in the service of learning and as the theological buttress of a godly monarchy".

* * *

Fell made his own contributions to theological scholarship—a list of his 100 published writings is given in an appendix. His translations of St. Cyprian's tract *On the Unity of the Christian Church* and his variorum Greek New Testament are singled out by Morison as those which most deserve to be celebrated. For these two works, he claims, symbolize Fell's firm belief that the Church of England was rightly based on the Fathers and the Scriptures, and that both were made accessible by sound learning to scholars and laity alike. On this aspect of Fell's achievement, Morison has been able to exercise his personal judgment, as he has for many years shown a deep interest in ecclesiastical and liturgical history, to which he made a notable contribution with his study of *English Prayer Books* (1943).

Fell is shown as a man of the strictest religious and moral principles who for many years made diligent use of his dominant position in the university. By his actions "its abuses were reformed, its privileges increased, and its reputation for learning and good manners raised". A copious account is given of his busy life as Dean of Christ Church, as Vice-Chancellor of the University, and later as Bishop of Oxford. More closely relevant to the second part of the volume, in which the Fell types are described and catalogued, are descriptions of how Fell built up the Press and its equipment. In Morison's view "Fell had for printing a depth of interest that amounted to a passion. It was mainly religious in purpose, inspired and consecrated by the example of Laud; also it was thorough in scope, broadened and quickened by the later needs of Oxford". He arranged to have manuscripts written, to get the books printed at the lowest cost, and to retail them at a profit to the University. He sent Thomas Marshall on missions to Amsterdam to buy matrices in 1670 and 1672. He arranged for a press to be operated in the Sheldonian Theatre, and acquired other accommodation for the same purpose, and took charge of the business organization needed to run it.

With good reason the first part of the volume is devoted to an "Historical Introduction and Life of Fell". Without adequate knowledge of either the origins of printing in Oxford or the activities of Fell's predecessors, Archbishop Laud and Sir Henry Savile, the importance of Fell could not be fully appreciated. Morison not only treats of these matters, he also deals authoritatively with the state of scholarship and typography in other centres of learning such as Cambridge, Leyden, Paris and Rome. Consequently this part will be of broad interest to all who are concerned with the history of printing and publishing. Morison also traces the sources from which Fell acquired his types, the artists responsible for their design, and in addition he considers the range and quality of the types acquired. Many of these types are illustrated in reproductions of hitherto unpublished type specimens on twelve leaves discovered at Christ Church in 1954, and believed to have been printed in 1686-87 (?).



Dr. Fell,
from the portrait by Lely.

The second part entitled "The Fell Types Described and Catalogued" might misleadingly appear to be of interest only to specialists. Certainly those with a particular interest in the technicalities of type design and manufacture will not be disappointed in the sections where the types are displayed in detail. But the layman will find these sections intelligible if he consults the excellent glossary of terms relating to typefounding printed at the back of the volume. There are, however, two sections here which should on no account be overlooked by those who turn to Morison for admirably observed and cogently written accounts of specialized topics considered in their broadest context.

* * *

The Fell Greeks are made the subject of a seventeen-page essay in which Morison, not satisfied to dismiss Fell's purchase of Greeks as being now permanently discredited, takes the opportunity to trace the development of Greek letters from the fourth to the seventeenth century. Similarly in a section of twenty-two pages devoted to the Fell ornaments Morison goes back to the earliest decoration of printed books and traces the development of the arabesque from book-bindings to the printed page. Some of the material in this section had formed part of his paper on "Venice and the Arabesque Ornament" printed for the Oxford University Bibliographical Society in 1955, but it is here greatly enlarged and is completed by a detailed analysis of every ornament in the Fell bequest. This analysis concludes by noting that Oxford has available for trade use a relic of a Granjon ornament which, in view of its popularity in England, ranks as the most desirable, as well as the most alluring, of all the ancient flowers.

After dealing with the decorated initial letters and the music type in the Fell bequest, the second part of the volume ends with a lively chapter on the revival of the types after a century of neglect. By the end of the nineteenth century, a few of the Fell italics and ornaments had been given a brief new lease of life, but the Fell types as a whole had fallen into disuse. Their revival was due largely to the enthusiasm of Cambridge printers, who had acquired the Fell types which had been sold by the Delegates of the Oxford University Press in 1855. Among the Cambridge printers who used the Fell types were Charles Whittingham at the Chiswick Press, Charles Ricketts at the Vale Press, and Walter Lewis at the Pelican Press. Following E. Gordon Duff's use of Fell Great Primer for the introduction of his *Early English Printing* (1896), other bibliographers recognized the merits of the types and demanded their wider use. But to this day the types are only available for hand composition, and not the least remarkable part of the book under review is that it was set entirely by hand at Oxford in founts of Fell, known by their size as English, cast at the typefoundry of the University Press.

To mark the publication of the book, an exhibition entitled "John Fell 1625-1686, Bishop, Printer & Typefounder" has been arranged from October 12 to December 28 at Oxford University Press, Ely House, Dover Street, London, W.1 (open 9.30 to 5.30 Mondays to Fridays). From the well-annotated catalogue of the exhibition some impression can be gained of the vast amount of work which went into the "scientific" investigation of the bewilderingly extensive Fell bequest, and into printing the investigators' findings. Credit for sorting the larger types and exotics is given to J. S. G. Simmons and Harry Carter: their conclusion that these were cut for Fell at Oxford by Peter de Walpergen was accepted by Morison. Another investigator named in the catalogue is E. G. W. Bill, the Archivist of Christ Church, whose generous assistance as biographical collaborator is fully acknowledged by Morison in his preface.

Morison's works have on occasions been published in formats still larger than his latest book, and they have sometimes involved an even greater number of collaborators. It has not been unusual for him to choose vast subjects, nor to treat them with his own blend of thoroughness, erudition and originality. Even in his seventy-ninth year he has new works on hand—we have yet to see the rewritten version of his Lyell lectures, as well as his introduction to a new edition of G. A. Tagliente's pattern book announced for publication by the Royal College of Art. So it is still premature to try to place this investigation of the Fell types in relation to his many other achievements. What can be done is to assert that his work towers above that of any other writer who has attempted to investigate and evaluate comparable collections of typographical material. He has created a standard which others will not easily surpass.

Geography and Archaeology

COMPLETE EPIRUS

N. G. L. HAMMOND: *Epirus*. The geography, the ancient remains, the history and the topography of Epirus and adjacent areas. 847pp. 25 plates. Clarendon Press: Oxford University Press. £12 12s.

The variety of forms in which archaeologists write is a classic case of stretching the resources of language to meet the mute requirements of physical objects. There is a sense in which the subject matter of archaeological investigation is history, and its purpose an inquiry into historical truth; but there is another sense, more and more apparent as scientific methods drive out antiquarianism, in which its subject matter is the objects themselves, and its progress is the elaboration of fine distinctions and inter-relations in material cultures. The most desirable archaeology is probably mixed, scientific without being clinical, but very flexible between sites, let alone between civilizations, in its reliance on different kinds of evidence, and acceptance of different degrees of certainty.

There are enormous advantages in the traditional method of the one-man survey of an entire country or province, in which the entire archaeological character of some wild and interesting area is reduced to continuous prose, with maps, photographs, notes on place-names, a chapter of physical geography, all the contents of twenty or thirty years of notebooks, and an informed meditation on the history of the region. But who on earth are we to find to write such books? Compared to the time, devotion and scientific thoroughness that they demand, the physical vigour and the high degree of assimilation to the local people, who will usually be wild and poverty stricken mountaineers, the fuss anthropologists make about the trials of fieldwork seems contrived and literary.

Professor N. G. L. Hammond was uniquely fitted by the gifts of nature and the circumstances of his life to undertake a regional study of Epirus. He became an archaeologist at the British school at Athens in the 1930s while it was at a distinguished moment in its history, and came to know Epirus in the way only a rough traveller can know a remote and rugged region, and only a young and enthusiastic archaeologist could know inaccessible antiquities before 1939. During the war the honeymoon became a marriage, and the Cambridge Proctor became Lieutenant-Colonel Hammond, serving with distinction in Epirus with the Greek resistance. He has now returned to academic life, but was able to produce the second edition of his *History of Greece to 322 B.C.* with a note of thanks to Professor Frano Nolo, with whom he has been corresponding in Albanian about mutual barbarities.

The result is really intimate, profound and perpetually curious observation of the country, whatever the thorough classical frame of reference and whatever the accurate grasp of archaeological publications can sometimes contribute to make the finished book anything it may be. The method inevitably chosen by Hammond is not without its dangers. There are one or two [illegible] sources, and [illegible] hypotheses which are already going out of date; the photographs are most interesting, but a scratch collection; there is a sense that the all but lifetime of rewarded study which this magnificent work embodies was a tranquil occupation which could have gone on for ever. When such forces are in play there is no definitive moment to publish, and no file is ever quite closed.

This will be a standard work for a century, and possibly for ever. Like Major Leake, with whom it is inevitable he should be compared, Professor Hammond has kept copious records of remote journeys, and once again like Major, by then Colonel, Leake) has organized his own detailed observation later in life after many years of reading and correlating. There is no other possible method, since the exploration and mastery of a wild province demands comparative youth, and a lifetime of digesting literature might prove a rather poor preparation for fieldwork. Also it must presumably be a matter of passion: perhaps the kind of passion for a place which is implicit in Professor Hammond's sober and monumental publication can be contracted only by young and fresh scholars. To call the end product of all this a reference book, which of course it is, would be as inadequate as calling Leake's *Morea* a topographic study. Both of these books are really vivifying, life-enhancing; they revive the dust not only of classical Greece but, in Leake's case, of the Peloponnese in 1800 and, in Hammond's, of Epirus in the 1930s. This may seem a backhanded compliment to an archaeologist, but it is only to insist on the unique quality of his book: of course it conveys the life of the past and any professional can do that if he puts his mind to it, but its unique strength is a matter of personal observation.

As a learned instrument, *Epirus* has, of course, by the mere fact of its publication, become indispensable. It is very highly priced, considering that all decent libraries will have to buy it and the demand for it even by individuals is never going to dry up. If the high price is because of the photographs, some of which, invaluable as they are, appear to have been imperfectly reproduced, then insult is being added to injury. The general production and printing of the book are, of course, a match for its exemplary scholarship. Professor Hammond's division of his material makes for easy consultation and for clarity of detail, although anyone reading it straight through from the beginning will have a bumpy ride. His prehistoric chapters are the fullest and most interesting, and the historic analysis, though not the archaeological survey, tails off with the coming of the Romans, so that we hear nothing, for example, of Cicero's friend Atticus, whose colossal income "constabat in Epiroticis et urbanis possessionibus". Through no fault of Professor Hammond's, there have already been contributions to the earliest prehistoric period in Epirus which were published too late to be included, but to the date of its going to press this book seems to be absolutely comprehensive of the known material.

It seems that inland Epirus has always been more or less quiet and remote. It is one of those regions whose history was determined almost visibly by its geography: four ranges of craggy limestone mountains and some formidable cliffs. It has the highest rainfall in mainland Greece, and has been worst eroded. There is a large minority of Albanian speakers, and the last nomadic shepherd clans in Greece, the Vlachs or Sarakatsani, graze their flocks in Epirus. Perhaps the survival in country like this of religious sanctuaries from a very early period was to be expected: the oracle of the dead and the sacred oaks of Zeus at Dodona, at one time the most venerable oracle in Greece. Scholars may have reservations about Professor Hammond's trenchant but, after all, paradoxical marshalling of literary sources for the prehistoric period; for example the view that actual followers of the Trojan leaders Helenus and Aineias settled for a time around Buthrotum, bequeathing their cults and place-names into classical times, is surely too heady to be imbibed without soda-water. Still, Epirus is a most mysterious region, and here and in Arcadia, if anywhere in Greece, we must allow for traditions which lived like Aristotelian virtue, undisturbed for thousands of years among mountainous scenery.

Epirus was developed, by-passed and finally to some degree exploited by south Greece. Other shrines surpassed Dodona, and the inland roads were bad. It is interesting that even in the archaic period when its Greek prestige was very high, Dodona accumulated a far higher proportion of humble dedications from the central Balkans than of the richer offerings which came there from all over Greece. From about 1100 to 800 B.C. it was exclusively a northern and local sanctuary; in fact until the fifth century the material cultures of Epirus and Macedonia were closely connected. Its history when it emerges into the edges of the limelight of the following centuries is disconcertingly tribal and complicated. In the fifth century we know something about the Thesprotians and Chaonians, and Professor Hammond is able to extract valuable information about the Molossian tribes in the fourth century from inscriptions recently published by the Greek archaeologist Evangelides. It was at this moment that northern Greece, first Macedonia and finally the Molossian kingdom, emerged briefly from its mountains to govern the ungovernable Greek world. That was a convulsion worse than erosion; Epirus was ruined with the rest of Greece by the military and economic unification of the civilized world, but being wilder and more barren has never recovered. The one consolation is that whatever poverty, wildness and mountains can protect will go on existing in Epirus when they have died out in the rest of Greece.

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DEEP WATERS

ALTHOUGH PROFESSOR McLUHAN has announced the eclipse of the printed word, more books are being brought out now than ever before, and at this very moment, no doubt, publishers are vying with each other for the rights of Professor McLuhan's next volume. It may be, of course, that there is no contradiction here, but an accepted sociological fact. Perhaps – to suggest a parallel—the output of horse-drawn carriages reached a peak just before the advent of the motor-car. In fifty years' time, when Great Britain has been successfully turned into a pure system of motorways, so that the population can achieve the ideal state of being always on the move from A to B and from B to A, there will probably be no books, except in the antique shops. Our great-grandchildren will slip their ideogrammatic tapes into their portable audio-visualisers, switch on the radar automatic drive and curl up on the back seat to have "a good read", as they cruise along from nowhere to nowhere under a reassuring patter of sonic bangs.

Meanwhile, however, publishers continue to bring out their obsolescent artefacts to stretch the brains of those of us who can still sit in one place for a time to follow lines of print. The latest in the field with a new series is Jonathan Cape, who have had the excellent idea of reissuing interesting, and perhaps rather inaccessible, texts "which, by virtue of length or subject, have not previously fitted the conventions of book publishing programmes or their production requirements". The first ten titles announced are all foreign, if we count America as a foreign country. Of the four that have just appeared, one is a rather unusual American critical work on Melville and *Moby Dick*, and the other three are hitherto untranslated statements by members of the French Structuralist movement.

* * *

Charles Olson's *Call Me Ishmael* might seem to be an odd man out, because its jagged composition and rangy, folksy American idiom are worlds removed from the sophisticated elaboration and tenuous subtlety of M. Lévi-Strauss and M. Barthes. But if, in our modest way, we apply to it the interpretative principle of transposition, which Lévi-Strauss himself uses so dazzlingly on American folk-products, we can perhaps see a connexion. Mr. Olson's book cannot be termed a study of Melville; it is rather a series of poetic jottings about the peculiarities of the whaling industry, American psychology and the symbolism of the whale. It opens with a deliberately prosy account of the cannibalism of a wrecked whaling crew floating interminably in the Pacific. The tone of this overture is echoed in the middle of the book through the interpolation of a similar bald statement about a young sailor who suddenly went mad and slaughtered all the officers on his whaling-ship. These passages are obviously meant to suggest that the universe from which *Moby Dick* emerged was one in which extremes of suffering, set against a vast natural background, were the order of the day. Mr. Olson suggests further—although never in so many words—that the whole novel is a parable of *la condition américaine* which is at the same time a variety of *la condition humaine*.

Melville had an American awareness of space, an American obsession with the Pacific, and a rough, individualistic sense of measuring himself against the unknown and the principle of evil, which brought him at times to the verge of madness. The whaling industry was a great, chaotic, epic, metaphysical adventure, founded on the humdrum need of oil for oil-lamps. In writing his novel, Melville was manipulating the elements of a given system or structure; space, sea, fraternity, cosmic malevolence. In Saussurian terms, these elements constitute the total "language" of which *Moby Dick* is the "discourse". Later, something snapped inside Melville and he produced a weaker "discourse" (cf. *Billy Budd*), in which he tried to cancel out, or offset, the principle of evil through the creation of soft, hermaphroditic, Christ-like figures. Mr. Olson, who is clearly a Beowulfian, does not see Christ as part of the genuine, all-American structure, and perhaps he is right. At any rate, his book is fascinating to read as a sort of open-necked, rather self-consciously virile, prose-poem about Melville and America.

* * *

The Scope of Anthropology was written to be delivered as Lévi-Strauss's inaugural lecture when he succeeded to the Chair of Social Anthropology at the Collège de France in 1960. The connexion with post-Saussurian Structuralism appears to be that Saussure by his definition of language as a collective system transcending the individual, gave a valuable model for all kinds of sociological phenomena that can be understood to function as "languages". Language, in its various forms, is the supreme cultural product differentiating man from the given world of Nature. All human communities, however primitive they may be, are fundamentally intellectual, because they need to order the world according to categories of understanding which are appreciated more for their classificatory significance than for their possible utilitarian value. Lévi-Strauss differs from Marx in that he does not see the psychological superstructure as an edifice based on an economic substructure; the inter-reaction between mental attitudes and the material problems of subsistence are more complex than that. He differs from Lévy-Bruhl in that he sees no break between the savage and the civilized mind; the savage is really performing intellectual operations comparable to those of civilized man, only the elements being manipulated are different. He is unlike Freud in that he is not interested, primarily, in emotional relationships of sex or power; patterns that other people might tend to read on the affective level, he will interpret as an intellectual grid. It is almost as if he saw passions as a consequence of an intellectual system rather than as creating their own system. In this respect, he has affinities with Michel Foucault, the author of *Les Mots et les choses*, who tries to analyse the mind in terms of "the system behind all systems", and with Jacques Lacan, who reinterprets Freudianism as an exploration of the rigorous and impersonal language of the unconscious, and with the "New Novelists", who describe obsessional patterns of behaviour which cut across the traditional functioning of the passions.

Curiously enough, all this is not unconnected with Melville, although these refined and austere French thinkers might feel offended at being mentioned in the same breath as a New World popularizer. To assert that "the medium is the message" is almost like asserting that the way the given sociological "language" functions is its real significance, while what it purports to say is subordinate or incidental. It might be legitimate to carry Lévi-Strauss's view—and the general trend of Structuralism—to an extreme and conclude that language, whether taken in the literal sense or with the meaning of any secondary or tertiary sign-system, is ultimately a form, not a content; it has "nothing to say" about the world; it is a pure tautology or a system of internal reflecting mirrors, but it exists because the construction of such tautologies is the fundamental human urge.

In *The Scope of Anthropology*, certainly, Lévi-Strauss does not go so far as this. He is sufficiently occupied with showing that the immediate task he has set himself is the interpretation of mythic systems as varying symbolic expressions of the same mental patterns, and it is this task that he has continued to work on more recently in *Le Cru et le cuit* and *Du miel aux cendres*. Lévi-Strauss is, at bottom, a French universalist; he would like to feel that the human mind is the same the world over, and might eventually be elucidated at the Collège de France. At the same time, he cannot be said to underestimate the difficulties of the task, which has been made "extremely complex" through the disappearance of so many intermediary forms of society and the faulty, or necessarily biased, recording of mythic systems while they still existed. He laments the fact that the Chair he occupies was not created in the middle of the sixteenth century, when the world had just been opened up to anthropological inquiry and vast quantities of valuable material were still available. This is also, of course, one of the themes of another book of his, *Tristes tropiques*: we only become conscious of the importance of anthropological data through the reconnoitring of the world, but the spread of communications is the surest destroyer of such data.

* * *

M. Barthes' *Elements of Semiology* (1964) is a succinct statement of the principles of the "science of signs" which Saussure believed would eventually embrace all language-systems, including linguistics proper. It has a sort of scholastic beauty, because M. Barthes relishes a nice distinction and an abstract formulation as much as any medieval schoolman. But, after reading it, one begins to wonder if a grammar of pure significance really tells us very much, apart from the fact that significance means how one thing relates to another. It is enlightening, for instance, to realize that food or dress are "languages"; the elements of which they are composed *mean* more than what they simply are, so that to drink a glass of sherry (dry, medium or sweet) or to wear a mini-skirt or a dhoti is to adopt a certain "discourse" (*vêtement*) within the total "language" (*langue*). Indeed, no human act can fail to be "discourse", however incoherent, within one or perhaps several "languages". The interesting and difficult thing is to give a precise account of what is happening psychologically, emotionally, intellectually, &c., in each instance. M. Barthes does this most stimulatingly in *Mythologies*, a collection of semiological commentaries on contemporary news items, films, books, &c., because in them his interpretations are guided by his intellectual beliefs and his sensibility, i.e., by content, not by form. In the *Elements*, he enunciates principles so general that they are ultimately insipid, without really qualifying as the grammar of the language behind all languages. Admittedly, he says himself that pure semiology may be impossible, since most sign-systems can only function with an admixture of verbal language. Also he has valid doubts about the essential Saussurian distinction between *langue* and *parole*, and yet continues to apply it. Perhaps the attempt to make a statement about language in the widest sense was too ambitious, given the fact that verbal language, the key to all human thought, still remains so obscure.

Writing Degree Zero (1953) was his first book and dates from a time when he was more obviously Marxist than he is today. It is a general comment on French literature, combining the semiological and the Marxist approach, and might be considered as an original and provocative postscript to Sartre's *Qu'est-ce que la littérature?*, which had appeared in 1948. Barthes seems to be saying, in very sibylline terms, that literary style is a language within language, and that the style of a given work is more significant of its true meaning than its apparent content. He adds to this the Marxist implication that this significant style is ultimately determined by social realities (presumably an orthodox Marxist would say that content, too, was so determined, as well as more important). In French literature, Barthes claims, there was a bourgeois style during the seventeenth, eighteenth and nineteenth centuries. After 1848, it disintegrated, because the bourgeois ethos could no longer be so self-confident and, since then, there has been *une problématique du langage*—i.e. writers have cast about uneasily for an appropriate style in which to write. Some, such as Mallarmé, have felt compelled to destroy language by using it explosively and in fragmentary fashion. Others have reduced it to a neutral medium, or have made it a clinically critical one of itself. Writing is now a blind alley, because society itself is a blind alley. But there is hope for the future.

Literary writing carries at the same

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FILTERING THROUGH

On the opposite page we print a series of the first four titles of an enlightened new series of paperbacks, Cape Editions, hardback library versions of which are to follow. One of the aims of the series is given as "to close the gap between foreign and home literature by publishing works from as many languages as possible". It is a pity that a worthy programme should have been phrased to sound like the Chancellor of the Exchequer, and the word "close" in particular needs careful definition. Actually, the gap between literatures is one to be preserved, if we are not to promote the cultural colonization of one country by another. It is to be hoped and predicted that Cape Editions will be content to *cross* it, by operating as an energetic filter in an area where there is all too little evidence of intelligent discrimination.

It is time a study was made of the channels along which our cultural exchanges with other countries are conducted, and of who we expect to sort out the worthwhile from the worthless. Universities should be able to do this more rationally than anyone else, yet often in this country, unlike the United States, they seem to heap up scholarship into a containing wall rather than make it an instrument for analysing the contemporary. The subject chosen for this year's Zaharoff Lecture at Oxford, for example, has a trendy enough ring: "Nouvelles directions de la littérature française", and all sorts of modish but respectable names might have occurred to the organizers as suitable to give the lecture. It was eventually given by André Maurois, who died earlier this week at the age of eighty-two. And the text has now been published (Oxford: Clarendon Press. 3s. 6d.). Maurois was ever an Englishman's Frenchman, lucid, temperate and possessing a mellow insight into a temperament more witheringly anti-Parisian than any Frenchman would have tolerated in his own country. It is small wonder that he should have had to start his lecture by snuffling as best he could the discrepancy between his age and his theme, and to continue it by hurrying back to the beginning of the century to search for the roots of the modern age.

But such benign and skilful evasions do not elude the question: if this lecturer, why this subject, or if this subject, why this lecturer? Anyone interested in the present intellectual state of things in France could hardly fail to give some account, as our reviewer does opposite, of the Structuralist movement that has been taken over from Saussurian linguistics into economics, literary criticism and even psychoanalytical theory. Is the only mention of all this in Maurois's lecture is a mildly pejorative one:

> There are some words which, over and above their meaning, seem to give off, at our time, and especially young readers, a reassuring impression of new-pride. Recently, I quote at random, structures, phenomenology, structuralism, demythologisation, the thematics.

Is a mysticism of exclusive techniques may be a guarantee of their being fruitfully mastered later on, and a much more damaging form of ignorance is that which comes from supposing that M. Lévi-Strauss, for example, is really out to mystify and not make more intelligible. It is a depressing possibility that French intellectuality may be quickly defused by Existentialism once it is interpreted in executive circles. To guard against fashions is one thing, but to guard against the ideas exploited by fashions quite another.

It may still be thought of as unreliable in some university departments to be committed to research into contemporary writing or thinking, but the trouble is that if academics do not keep up with the foreign times few other people have the time or the libraries to do so. It is this that makes it specially discouraging that André Maurois should have been asked to give the lecture he did. As an old man he had every right to the bland permissiveness of his judgments, yet it is still sad to find words like "beau" being used to make uneasy bracket-fellows (in an aside about the cinema) of *Brief Encounter* and *L'Année dernière à Marienbad*.

The most annoying thing of all about such a situation is that it masks a double standard of judgment. If he had been an Englishman, André Maurois, who was an Academician but not an academic, might well have proved unacceptable to many of those prepared to welcome him as a Frenchman. The same dualism comes to light whenever there is fighting talk of importing the French literary prize system into this country. The hopeful importers would surely be the first to despair of it once they found that it canonized, as it does in France, the cautious decisions of divided committees. One of the excellent lessons of Structuralism is that all values, semantic, economic or even ethical, are relative, and established by reference to other elements of the system of which they form part. The true status of the late André Maurois therefore, or of the Prix Goncourt, can only be defined by invoking the French literary scene as a whole. It is in order to be able to study this, and other scenes more nearly as a whole, that we need all the cultural filters we can get.

Letters to the Editor

THE ORDEAL OF EVELYN WAUGH

Sir, It is significant that of all that has been posthumously spoken and written about Evelyn Waugh the anecdote alone remains. The public mind is, at best, a cloudy region where only the vivid stroke exactly tells. The anecdote's the thing.

"Not bloody likely!" did more to spread Shaw's fame than his prefaces. *Götz von Berlichingen*, ejaculating a pejorative command, imprintable even in our own permissive climate, and one should have thought, unrepeatable in a play addressed to whatever audience, marked the young Goethe as up and coming, nationally, before his hero's vicarious suicide acclaimed him, internationally.

Chekhov, quaffing, with his last breath but one, champagne and his coffin rolling home in a railway truck painted over: "For Oysters", stamped him as a humorist.

Wilde's "dying above my means" and Ibsen's last words apropos of nothing dropping from his congealing lips: "On the contrary" give their respective measure.

Lobsters will fix Evelyn Waugh. "Oh, you mean that chap who weighed his lobsters in Lent?"

Doubtless your readers could furnish other examples, not necessarily deathbed, illustrating and illuminating the contention that the anecdote's the thing. And to them I, for one, shall be much beholden. But while under the spell of anecdota, with your permission, "I too will add".

Of his piety balancing his appetite compatible with the strict observance of Lent, at exactly two pounds, and doubting the accuracy of Mrs. Ian Fleming's scales, one might observe that the agony of the only suffering participant, the lobster, expiating whatever sin, is taken for granted as not worth a mention in dispatches. Of his Proustian snobbery, and of another, to me more acceptable, piety, let me give you an example.

Of the friends we had in common two women stood out by their beauty—the late Hazel Lavery, wife of the portrait painter, and Wanda Baillie-Hamilton, who on her deathbed bequeathed Webster's "Cover her face: mine eyes dazzle: she died young". In the thirties Hazel volunteered to drive Evelyn and me to a house in Piccadilly once occupied by Byron, where Catherine D'Erlanger had stayed with her Paul Morand and the Prince (last but one) of Monaco. We picked up Evelyn at the house of the Lygon sisters (his spiritual home) and Hazel remarked: "I should've thought you two boys would have made more of the Prince." At this Evelyn expostulated: "But he's a Frenchman! Now had he been, let us say, the Duke of Gloucester, that would've been a vastly different matter."

"Proust", I observed, "might well have proved that Monte Carlo thorn to his own long-suffering nightingale breast, with cancerous proliferations of his literary undulations and intermittences of a self-centred heart".

"Without doubt."

"But since you two boys place writers above rulers, I might tell you, William, what Evelyn said of you the other day."

"What?"

"Picking up a novel of yours, he said: 'I'm envious of that man. I know I have great talent. But he has genius. I shall never write as well as he.'"

"Great talent!", I exclaimed. "Evelyn! What unutterable conceit!"

Cross, he turned on Hazel: "I didn't say it to you. I said it to Wanda."

"But I was there", she said.

"Wanda told me this herself", I appeased his feelings of betrayal by, I hardly realized, a double betrayal.

After the war he wrote to me—I have his letter before me: "As no doubt you recognize, I have learned a great deal of my trade from your own novels." Everyone, from Shaw to Beaverbrook and Wells to Bennett and MacCarthy, and most critics, even in unfavourable notices, called me that, and it was like a title grown stale, having long since ceased to please. But I have lived long enough to eat my words, and his generosity seems to disengage a piety, more likely than my vanity, to merit whatever paradise awaits the humorous writer. And more surely than boiling a retiring crustacean alive.

WILLIAM GERHARDIE.

19 Rossetti House, Hallam Street, London, W.1.

P.S.—May I mention that I have reverted to an earlier ancestral spelling of my name, as above?

Sir,—According to Jed Kiley, Hemingway introduced Nancy Cunard (whom he knew under her own name) as Lady Brett. Unless Mr. Fisher (September 28) has evidence that this in fact never happened, I think we must take Hemingway's word for it.

JOHN GUENTHER.

36 Marvin Avenue, Brewster, New York.

UN-COMMON POETIC LANGUAGE

Sir,—Mr. Stephen Spender (October 5) says that "Pound declined Quiller-Couch's invitation to contribute two poems to the *Oxford Book of Victorian Verse*". The *Oxford Book of Victorian Verse* contains two poems by Pound: Nos. 769 and 770.

W. W. ROBSON.

Lincoln College, Oxford.

"Mr. Spender writes:—I am grateful to Mr. Robson for dispelling one of my illusions. It was based on my drawing the wrong conclusion from the following passage in a letter of Ezra Pound to Harriet Monroe (October 22, 1912): "Quiller-Couch wrote me a delightful old-world letter a week ago. He hoped I did not despise the great name Victorian, and he wanted to put me in the *Oxford Book of Victorian Verse*. This is no small honor — at least I should count it a recognition. Nevertheless he had bit on two poems which I had marked "to be omitted" from the next edition of my work, and I've probably mortally offended him by telling him so."

On reading my article I noticed that I have called Robert Graves's and Laura Riding's book *Survey of Modernist Verse*. It should of course be *A Survey of Modernist Poetry*.

THE REPRINT BUSINESS

Sir,—Since Mr. Nicholas Dewey's letter (September 28) purports to answer my arguments on the value of reprints to scholarship, may I be allowed a few words more?

Although Mr. Dewey assails my motives and questions my judgments, he does not deny with the substance of my remarks. I have not argued for "indiscriminate reprinting of worthless editions". I have offered specific examples from the series that I am editing, and Mr. Dewey makes no mention of them. I repeat my question: what publisher will commission a new edition of such works as the *British Apollo*, *General Magazine of the Arts and Sciences*, or *Political Controversy*? He is quite right to note that "the demand would not have been created but for the burgeoning of educational facilities". What would Mr. Dewey suggest, a mowing down of such facilities so that the "gaps" in their collections would be rendered non-existent? Do scholars using such facilities have to be dependent on borrowings from more fortunate libraries or upon "suitably stored" microfilm when working upon such periodicals? How nice for Mr. Dewey, in the luxury of Princeton, to recommend such alternatives to workers in less advantageous gardens.

Mr. Dewey cannot believe that "reprints can encourage a new edition of a work that might otherwise be ignored. Let me cite what I hope can be done with the reprint publication of Nathan Drake's volumes on eighteenth-century periodicals. Those publishers that I have approached for a new edition of Drake have shrugged me off with the suggestion that the project will not pay its way. The reprint of Drake will make it available so that references to it will indicate its importance, at the same time noting its deficiencies. I venture to say that as interest in earlier periodical literature increases, a new, annotated edition of Drake will be in demand.

"Reputable scholars who offer their services to the reprint houses, as editorial consultants" indeed have an obligation to promote scholarship. That is precisely what we intend to do. I cannot say that our judgment will never be faulty or that we will invariably please Mr. Dewey in our selections, but our honesty should not be a target for Mr. Dewey's insinuations. I do not take less umbrage at his remarks because they are aimed at "Donald Spector".

ROBERT DONALD SPECTOR.

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LSD

Sir,—I am told that the initial letters of words in the pop song "Lucy in the Sky with Diamonds" are a covert reference to LSD. Perhaps here we have at last an explanation of Wordsworth's fear for his sweetheart. He realized the dangers of drugtaking, and so might well exclaim: "If Lucy Should be Dead."

ANGUS BASSON.

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BLEST REDEEMER

Sir,—I regret to see that in your issue of September 14, in a notice of a new book on hymn writers, fresh currency is given to the baseless legend that Harriet Auber "scratched 'Our Blest Redeemer' with a diamond on a window pane of her house". She didn't, and her family have been trying for years to scotch this heavy fiction—see for instance authoritative letters from her great-niece, Miss H. J. Harvey, who knew her well, in *The Church Times* in 1925 and in *The Times* in 1929. The manuscript of the hymn, which originally formed part of a longer poem entitled "Sanctification" and is written in Miss Auber's flowing "Italian" handwriting, is now in the Library of St. Alban's Cathedral.

RAMSAY HARVEY.

Middlethorpe House, Curry Rivel, Langport, Somerset.

ANCIEN

Sir,—I have not yet read Miss Behrens's book *The Ancien Régime* (reviewed September 28) though I am drawn to do so by your review. But since your reviewer builds a point from it I would protest that "ancien" does not mean "old"; it means "former". Tocqueville cannot be faulted for using coloured terminology. But, of course, in *English* it is impossible to get the implications of "ancient" out of one's head. It is, perhaps, all part of the larger point that we find it difficult to believe that what is old to us was, not just as old to people for whom it was in fact more recent.

JOHN CARSWELL.

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ISOLATIONISM

Sir,—Your reviewer of Edmund Wilson's *O Canada* (August 31) correctly emphasizes the apathy of people in the United States towards Canada. Perhaps I may add that when the book first appeared in Canada a few years ago I resented that my Canadian friends would be offended by the superficial approach to their history. They were, to my surprise, not upset at all but delighted that a man of Wilson's eminence would write anything at all about their country.

In the same issue, however, your reviewer of Christopher Howard's *Splendid Isolation* reveals that this apathetic attitude towards Canada extends to your shores as well. He (and presumably the author of the book) incorrectly credit *The Times* for coining the phrase "Splendid Isolation". Lord Tardoire Naamani, in an article entitled, "The Abandonment of 'Splendid Isolation' by Great Britain", published in the *Canadian Historical Review* in 1946 (XXVII, 163-88) cites a speech of G. E. (later Sir George) Foster in the Canadian House of Commons on January 16, 1896, in which the phrase first seems to appear. It was cited by *The Times* on January 18 and *then* used as a "cross-heading to a speech of Joseph Chamberlain" on January 22. The essence of this matter is summarized succinctly in the *Cambridge History of the British Empire*, III, 312-3.

J. A. BOUDREAU.

San Jose State College, 125 South Seventh Street, San Jose, California.

(*Other letters are on page 968*)

ERIC AMBLER



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Literature and Criticism

APOLOGIA FOR THE WHIPPING BOY

LÉOPOLD SACHER-MASOCH: *L'Esthétique de la Laideur suivi de Diderot à Pétersbourg.* Translated and edited by Georges-Paul Villa. 191pp. Paris: Buchet Chastel. 14.70 fr.
GILLES DELEUZE: *Présentation de Sacher-Masoch.* Le froid et le cruel. 275pp. Paris: Editions de Minuit. 20.05 fr.
Tel Quel. Winter 1967. No. 28. *La Pensée de Sade.* 93pp. Paris: Le Seuil. 7.50 fr.

Now that the Marquis de Sade has been turned into one of the brightest jewels in the French cultural crown and a *saint maudit* for the whole of humanity, it was only to be expected that someone would take a new and sympathetic interest in Léopold Sacher-Masoch, whom Krafft-Ebbing twinned for all eternity with the Marquis through the invention of the term *sado-masochism*. There are signs of a Masoch revival both in the French cinema and in literary criticism. These two books, which seem to have been prepared quite independently of each other, both contain an enthusiastic apologia for Masoch, who is presented as being worthy of attention in his own right, and not simply as an appendage to the more violent figure of Sade. In addition, three of his characteristic fictional works, excellently translated, are offered for our admiration.

It will come as a surprise to many readers to learn that Sacher-Masoch (1838-1895) enjoyed quite a respectable reputation during the second half of the nineteenth century and that the equivocal nature of his subject-matter passed unnoticed, or at least uncommented upon, until Krafft-Ebbing used his name to designate a sexual perversion. The explanation is, apparently, that the Gothic quality of his fictions about splendid viragos and their self-sacrificing worshippers fitted into the folk traditions of the Austro-Hungarian Empire, of which Sacher-Masoch was a very cosmopolitan subject. He was born of mixed Spanish, Polish and Bohemian ancestry in Lemberg (Lvov), was brought up by a Ruthenian nurse, educated in German in Prague from the age of twelve and eventually became a professor of history in Gratz before devoting himself to literature. After a very chequered sentimental career, he spent his last years in a state of relative calm in or near Berlin, having—according to M. Georges-Paul Villa—found emotional equilibrium in his marriage to Hilda Meister, his children's nurse.

M. Villa's thesis is that the satisfactions of Sacher-Masoch's last sexual relationship, like the imaginary situations in his work, contain a general message for the men of today, or at least for some of them. The old dominance of man over women has been upset; let men willingly accept this reversal and they may find peace and contentment under the imperious governance of some splendid female. This situation may not be quite as new as M. Villa implies. The submission of the man to the woman is a still unexplained aspect of courtly love, the characters of Elizabeth I and Catherine the Great have an undying fascination and, in *Alice in Wonderland*, it is the Queen who snaps: "Off with his head!" However, some henpecked husband in the suburbs, mowing the lawn with a delicious sense of obedience, may reflect that he is no figure of fun but a noble archetype. Let him look tremulously on while his lunoseque wife copulates with a muscular paramour; let the gleeful adulterers tie him to the bedstead and whip him between orgasms, and all will be for the best: he will be fulfilled and so will they, and Sacher-Masoch will not have written in vain.

Actually, the message is only as clear as this in *La Vénus à la fourrure (Venus im Pelz)*, in which the slave-like hero binds himself by contract to a capricious mistress (as Sacher-Masoch did, or tried to do, in real life) and is thankful to be thrashed by her active lover, a vigorous, although somewhat hermaphroditic, Greek. To some extent, the hero arranges this *mise-en-scène* himself and, as with so much writing about sexual fantasy, one wonders if it is not an imaginative, theatrical performance that would not be so enjoyable, were it suddenly translated into genuine, concrete experience. It is not so much the reality of torture that is wanted as a fairly convincing simulation, which will produce the required sexual reaction by allowing the hero to play the various parts simultaneously himself, in his mind more than in actual experience. It follows that the henpecked suburban husband referred to above should have actively encouraged his wife to bully him and should have himself invited in some burly labourer from the nearest building-site; if the humiliation is imposed upon him without his having any say in its arranging, the pleasure will not be the same.

This seems to be the implication of *Diderot à Pétersbourg*, a fantasy about the writer's genuine sojourn at the court of Catherine the Great. According to legend, Diderot was so much at ease with the Empress that he tapped her familiarly on the knee as he made points in discussion. Masoch reverses this situation and presents Diderot as being sexually excited by the terrifying power of Catherine and her closest woman adviser; but when another, strong-armed lover of Catherine tries to murder him, he does not enjoy the danger and is very glad to escape with his life, as any traditional hero would have been. In *L'Esthétique de la laideur*, a hunchback painter of genius becomes the happy husband of a dazzlingly beautiful girl, having ousted his strong, handsome, cruel and aristocratic rival. Obviously, the treatment of the erotic triangle varies from story to story, and one would have to read the complete works in chronological sequence to see if there is any intelligible progression from the acceptance of suffering to its conquest. The constants are the triangle itself (handicapped, physically inferior lover; strong, beautiful mistress; cruel second male of great beauty), the presence of suffering (which may, or may not, be joyfully apprehended) and the fetishism of fur on naked flesh, which neither M. Villa nor M. Deleuze make much effort to explain, perhaps because they feel that the average, sensual reader will easily think up his own explanations.

On first contact, Masoch is not unlike de Sade, except that he is never explicitly obscene. There is the same sensation of a man writing compulsively out of his obsessions, and the same occasional intrusion of unelaborated philosophical or social ideas. Just as de Sade develops a crazy theory of nature, which is a kind of parody of Rousseauism, so Masoch is sometimes liberal and anti-aristocratic and at other times a feverish admirer of aristocratic haughtiness and beauty. If anything, he has a rather better narrative gift than de Sade and his stories make easy reading as slightly sinister, Germanic folk-tales of moderate literary interest.

Such, it must be admitted, is not the view of M. Deleuze, who sets Masoch alongside de Sade, not only as a "great anthropologist" but also as a "great artist". His long "Présentation" is much more technical than M. Villa's introduction and his main interest is to prove that masochism is not a simple concomitant of sadism, as has so often been assumed, but a complex structure with its own laws. A masochist is not necessarily a sadist as well, nor does he want to be whipped by a sadist; he requires his own kind of torturer. In fact, M. Deleuze rejects the term *sado-masochism* as a "semiological monstrosity" and lists no fewer than eleven ways in which masochism differs fundamentally from sadism. The argument is not always easy for the layman to follow, and it is developed with a wealth of references, not only to Freud but also to Plato, Kant, Klossowski, Lacan and others. Suffice it to say that M. Deleuze reads into Masoch's stories a complex mythology involving Cain and Christ, and a triple series of ritual actions: hunting rites, agricultural rites and rites of regeneration and rebirth. He takes the stories as archetypal dreams, so that, for instance, a short passage in *La Vénus à la fourrure* can be made the basis of an immensely learned comment about parthenogenesis, the abjuration of the uterine mother and the oedipal mother into the glorious oral mother, and so on.

While it is clear that Masoch is clinically interesting, since his unconscious is expressing itself more or less freely, the three stories here presented seem hardly coherent or substantial enough to bear the weight of such an enormous interpretation. In any case, if de Sade and Masoch are to be termed "geniuses"—and M. Deleuze does not hesitate to use the word—it is time their admirers explained in what sense their works are not merely pathological documents but deserve to be considered on the same level, aesthetically, as those of the more traditional literary geniuses. Until this is done, M. Deleuze's encomium of Masoch must sound as eccentric as M. Gilbert Lély's high claims for de Sade.

But, if the recent special number of the review *Tel Quel*, devoted to the Marquis, is a sign of the times we may have long to wait before French critical comment on either Masoch or de Sade shakes down to anything readily comprehensible to the general public. In articles of almost unbelievable preciosity and solemnity, the *Cent Vingt Journées de Sodome* is subjected to exegetic analysis, according to the most abstruse principles of semiology. Were Julien Benda still alive, he would surely find new applications for the expression, *la Vrane byzantine*.

EXPLORIENTALIST

VICTOR SEGALEN: *Lettres de Chine.* Edited by Jean-Louis Bédouin. 278pp. Paris: Plon. 25fr.

When Victor Segalen died in 1919, at the age of forty-one, little was known about the literary works of this obscure ship's doctor. Only three volumes of his writings had been published, a novel inspired by the ideas of Gauguin, a series of prose-poems privately printed in China, and a set of essays on painting. The remainder of his work, diaries, correspondence, aesthetic studies, plays and archaeological reports, is now in process of publication and it looks as if this Breton poet and explorer, if not one of the giants of his time, made an altogether original contribution to twentieth-century French literature. Assessing the variety and depth of his work, French critics consider Segalen to be either a descendant of Rimbaud or a forerunner of Saint-John Perse. Even now many of his writings remain unpublished. A list of his works still in manuscript, drawn up in 1961 by Henry Bouiller, to whom we owe the most comprehensive study of his work, consists of more than twenty titles. They include the play based on the life of Gauguin, *Le Maître du jouir*, the ballet scenario conceived for Debussy, *Siddharta*, and the treatise on Chinese sculpture, *La Grande statuaire chinoise*.

The letters which Segalen wrote to his wife during an archaeological mission to China in 1909 and 1910, so evocative and so merciless in detail, make one long for a collected edition of the works of this wide-ranging mind, whose activities extended also to geology and the social sciences. Of the yellow earth at Taiyuan he graphically writes:

> The loess is a dust accumulated over thousands of years providing a good quarter of China with a crumbly bed, sometimes reaching 600 metres in depth. The vast landscape is thus the view an insect has of a mound of earth furrowed by rain. Roads are not ways, they are holes, gigantic ruts sunk between two enormous yellow cliffs. . . . Villages, embedded in the holes of these high cliffs, benefit from the astonishing natural architecture.

Barlier, following his meeting at Peking with another Orientalist, Paul Claudel, he had noted that this unshakeable Catholic among the writers of his time "believes in the rapid disappearance of ancient China and that it must therefore be seen quickly". To which he adds, rather surprisingly, that Claudel's "master, sir, savour, his guide was Arthur Rimbaud". He was the guide, too, in these explorations of the Orient, of other French artists, those, principally, who questioned the Catholic faith, of Gauguin, of Debussy, to whom we learn Segalen was bound by "the kindly ties of the haute sorte". And of Segalen those who

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UNKNOWN AND KNOWN

MARCELIN PLEYNET: *Lautréamont par lui-même.* 177pp. "Ecrivains de Toujours." Paris: Le Seuil. 6fr.
GEORGES SADOUL: *Aragon.* 214pp. "Poètes d'aujourd'hui." Paris: Seghers. 8.40fr.

These new volumes are additions to two well-known series of monographs, which have now been in existence for many years and have proved their popularity and usefulness. They are, in the French manner, enthusiastic and expository rather than critical, and so one has to expect not so much a reasoned assessment of the given subject as a lyrical approach, often pitched in much the same key as the work under discussion.

A difficulty with the "Par lui-même" series has been that the amount of autobiographical or confessional material available varies enormously from one writer to another. Lautréamont, or Isidore Ducasse, has no doubt come a long way down the list because little or nothing is known about the author of *Les Chants de Maldoror*, so that he is an even more mysterious case than Rimbaud. He was born in Montevideo, was sent to school in Pau and died in Paris in 1870 at the age of twenty-four, presumably of tuberculosis, at a time when the capital was in a turmoil. He was apparently without friends and his love-affairs, if any, went unrecorded. Apart from his literary output, the only extant evidence about him is two letters to his publisher and a short description of his character by a former class-mate, who was interviewed as a very old man, long after Ducasse's death.

It follows that M. Pleynet, in trying to evolve a subjective and iconographical account, is to some extent making bricks without straw. He includes several "imaginary" (and extremely different) portraits of Ducasse by various artists, as well as full-page photographs of Nietzsche, Marx and Freud, to show in what august revolutionary company the author of *Les Chants de Maldoror* should be placed. The most interesting part of his book is perhaps that in which he lists the different literary sources which Ducasse probably drew upon in producing his astonishing work. Although he solves no problems, his book at least serves to pinpoint an astonishing enigma.

Aragon poses almost the opposite problem. He has written so much, been photographed so often and expatiated at such length on his love for Elsa Triolet that the critic, in trying to produce a short account of him, tends to become lost in the abundance of the material. M. Sadoul, who is a very old friend of the poet and worked with him in the Resistance Movement, gives a synthetic summary of his long career, but glosses over the regrettable period of Stalin worship, and is not too explicit about the uncertainties in Communist policy at the beginning of the war. For him, Aragon was always the same kind of patriot, and it is a fact that the poet's surest claim to fame is that after the defeat of France, he found a simple emotion in easily comprehensible terms, in *Le Crève-cœur*. What proportion of the rest of his vast output will survive it is difficult to say. The quotations with which M. Sadoul illustrates his volume confirm the well-established impression that Aragon is a true poet, who knows instinctively in rhythm, but that his facility has led him to publish reams of verse in which the poetic content is of no more than minimal quality.

Poetry and Criticism

SUICIDAL SPIN

M. L. ROSENTHAL: *The New Poets. American and British Poetry Since World War II.* 350pp. Oxford University Press. £2 5s. (Paperback, 13s.)

At the outset, it is hard not to feel an odd twinge of affection for Mr. Rosenthal, when in his brief foreword he says that:

> Various schools are battling, not so much with one another as with the challenges of their art. I had thought of using the book *News from the Front*, but poetic wars are after all not the strangest ones in public consciousness today, accommodating, mild, eager to fit in even when not eager to be generous. Mr. Rosenthal is indeed rather like a slightly dim war correspondent, sending his copious despatches out of the fury and the mire; and at the end of it all the battle is not much clearer. To make sense of Mr. Rosenthal's book, one has to accept early on (page 7) a sentence which—if one can negotiate the shrill metaphor he has chosen—seems to encapsulate what all his favourite new poets are up to: "If there is, in fact, one distinctively modern quality in literature, it lies in the centrifugal spin toward suicide of the speaking voice." It is evident that this is not the "high-pitched scream" with which Stephen Spender characterized the reaction of the 1930s poets to the events they saw looming up on their horizon, but a deliberate way of isolating and making vivid the phenomenon known as "confessional" poetry. By and large, in fact, Mr. Rosenthal's book is concerned with this kind of poetry.

This means, of course, that Robert Lowell and Sylvia Plath bulk large in Mr. Rosenthal's pages, and this concentration predictably takes in John Berryman and Anne Sexton as well. Allen Ginsberg, not very convincingly, is also recruited to the cause, while Theodore Roethke, oddly enough, is recruited but then dismissed, apparently because he has absorbed so little of the concerns of his age into his nerve-ends"; in what way this may be true, but it is hardly a perceptive or just judgment on Roethke's poems. Mr. Rosenthal is a bit of a moralist, and the tone of his strictures against Roethke, who seems in many ways to be the sort of poet he values, is apparently a reaction against some possibly ill-considered but typically honest and forthright remarks Roethke made here and there in prose. If you are going to have confessional poets, you must put up with their confessions, even when they do not suit your pattern of the confessional.

Mr. Rosenthal's general method is one of extended explication, usually quite decently done, though without much imagination and with a tendency to underline the plodding platitude. Thus, writing of "Howl", he says:

> Looking back now to the beginning of "Howl", we can see that this motif of intense, neurotically impelled activity is introduced in its very first line: "I saw the best minds of my generation destroyed by madness, starving hysterical naked, . . ." By "best minds" (a phrase harped on by hostile critics) I take it that Ginsberg means most vulnerable, or suggestible, sensibilities—best minds in the sense that they are seismographically responsive to the cultural atmosphere.

This level drone is distinctly at variance with the fourteen words Mr. Rosenthal has on the page in front of him, but though his style is prosaic his enthusiasms are not, and he has little sympathy with the less showy talent of, for example, Philip Larkin: "A fundamental lugubriousness marks, and mars, much of Larkin's writing despite its colloquial ease and half-confessional naturalness." "Half-confessional" is apparently not good enough. Mr. Rosenthal is much warmer about Edwin Brock (remorselessly given as "Bronk" throughout the book, bibliography and index included), enthusiastic about Christopher Middleton, Charles Tomlinson and George MacBeth, dismisses Peter Porter and Anthony Thwaite in one sentence, mentions Elizabeth Jennings so much in passing that one wonders whether he has ever read her, and does not even mention R. S. Thomas, Geoffrey Hill, and Jon Silkin. This leaves room for a lengthy consideration of modern Irish poets, and an epilogue which runs itself into the ground with that stutter of proper names which seems endemic to this sort of round-up. Yes, on reflection, *News from the Front* would have been rather too combative for Mr. Rosenthal's long but only mildly rewarding book.

CATHOLIC HUMANIST

MARTIN GREEN: *Yeats's Blessings on Von Hügel.* 256pp. Longmans. £2 2s.

Martin Green is an avowed Roman Catholic who has derived more moral insight from reading D. H. Lawrence than from listening to sermons. His case is not unique. But instead of simply deploring this state of affairs, he writes a book intended to encourage a new type of Catholic sensibility "which would complement the executive efficiency of the Church militant with the suppler and more complex sympathies of the literary imagination". Baron von Hügel is for him the touchstone of this sensibility and the guide to it.

Mr. Green is also an avowed humanist who refuses to be bullied by current literary fashions. "It is the whole man who reads", he reminds us, "not his aesthetic consciousness alone." Yeats dismissed von Hügel—"with blessings on his head"—disparagingly, condescendingly, ignorantly. Mr. Green does not let him get away with it. He attacks, in the name of humanism, the modern critical habit which turns poets into prophets and gurus, spokesmen and guides, even in areas where their competence can be seriously challenged. The test of a humanist position is that it should bring "more freedom, more dignity to a man using all his powers".

Von Hügel passes this test and at the same time embodies a Christian psychology. "If we don't admire von Hügel", he points out, "I don't see how we can sincerely admire half the heroes of history and culture." "Culture" is built on repression and voluntariness. So: back to von Hügel. He is aware of the Gothic ornament and the ponderous organ-tones of which the baron was capable, but he sees the "life" there, the quality of enforced forcefulness, and rescues him from unjust neglect and oblivion.

But the book is not "about" von Hügel. It has a thesis or rather several interlocking theses. The first is that the "Catholic writer syndrome" is often one of "the most transparent masks for a hateful revenge on life". The "Catholic novel" got off to a bad start. In Barbey d'Aurevilly there is already the mystical and prophetic element and the sniffling fascination with the psychology of sin. Later novelists were led to discredit nature in order (they imagined) to exalt grace. Von Hügel, formed in the tradition of "devout humanism", provides the antidote.

The second major thesis is on the effect of culture on writers: "A writer's freedom is always in some sense diminished by his acceptance of cultural duties . . . but that loss in freedom is more than balanced by a gain in substantiality." The point is illustrated by setting Sholokhov's *The Quiet Don* in the context of Russian literary culture. The western preference for *Doctor Zhivago* can be explained through ignorance of this tradition and the misleading idea of the poet as "transcendent". The whole episode is a cautionary tale.

Now most critics can propound a thesis and propel it creakily through a book. The test is not only whether the individual analyses are related to the main thesis but also whether they illuminate the works discussed. Mr. Green succeeds. He admires, for instance, J. F. Powers's *Morte d'Urban* for its intense workmanship, but shows how the author's uncertain attitude to Fr. Urban undermines it. Powers is fettered by the official language and official attitudes of his Catholicism. Cultural responsibility lies him down.

Conversely, *Lolita* is an example of cultural corruption and irresponsibility. The romantic tradition is here carried forward to its next stage: "If not Carmen, why not Lolita?" All the illusionist skill of Nabokov, the mannerisms, the doubling back, the self-caricature, force us to see his hero in the way he sees himself. But we can only do that "at considerable cost to our self-respect, considerable moral mortification". If aesthetic criteria are the only relevant ones and if the "work of art" is hypostasized, this price can and should be paid. But there is grave humanist loss involved.

In a final chapter Martin Green distinguishes between reading critically and reading responsively. It defines his own critical practice: he is never satisfied with the immediacy of response nor deterred by the labour of analysis; each chapter is followed by a semi-autobiographical text which aims at greater precision. His tight-meshed argument and provocative style make for a book that is stimulating and fresh. With *Yeats's Blessings on von Hügel*, he bids farewell to criticism. Now he is going to write a novel. What will his targets be?

POETRY'S EDWARDIAN BEAUTY

MICHAEL HASTINGS: *The Handsomest Young Man in England: Rupert Brooke.* 240pp. Michael Joseph. £2 10s.

Supposing that one could see Rupert Brooke clearly as a writer and a man, free from the legends of young Apollo and the clinging, adoring friends and the Churchill obituary, the result might be a revaluation upwards (if it could not very well be downwards) of his present reputation. As a poet he might be seen as more durable and less sentimental than is granted nowadays, as a man less meltingly agreeable and perhaps more tough. The present handsomely produced volume, however, will do nothing to change the view of Brooke as poetry's Edwardian beauty. Summer parties, boating parties, picnic parties—dozens of similar pictures give the impression, perhaps truly, of much of his life. Certainly a great deal comes through from these photographs of the way in which Brooke was petted and fussed over by loving friends, and of the social round from which it seems that he titled sometimes to break free. Mr. Hastings has also found pictures of almost everyone, from remotely connected with Brooke, H. W. Nevinson fills a page as he called "Channel Passage", a disquieting sonnet, and there are two almost identical pictures of G. E. Moore, although the interesting question of how deeply Brooke was influenced by Moore's ideas and personality is mentioned only in three lines.

Mr. Hastings's commentary is illuminating and egotistical (he remarks at one point that it is "one hundred and seventy important that we all mature now with an absolute awardness" [sic] and in another observes that "a few years back, a fellow playwright said to me 'When you were eighteen and nineteen you had so much—in fact, you were the greatest might-have-been of us all'"). He offers as addition to the standard Brooke biography by Christopher Hassall only the suggestion that the poet was in love with the youthful Noel Oliver. The pictures place Brooke in the social context of his time, but the commentary does little to assess the nature and quality of his intellect. Why, with his keen intelligence and considerable sensibility, was Brooke a prisoner of the Georgians? What were his reactions to Post-Impressionism, Futurism, the newly-emerging American poetry, Wyndham Lewis's *Blast*? The young man who wrote so well about Webster and admired the unfashionable Donne surely had a promise of something more than ever emerged in what he did and wrote.

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History

IMMIGRANT IDEAS

BERNARD BAILYN: *The Ideological Origins of the American Revolution.* 335pp. Belknap Press of Harvard University Press. London: Oxford University Press. £2 8s.

In 1965 Professor Bailyn published the first of four volumes which will reprint a selection of pamphlets issued in the American colonies before independence. This volume, as yet the only one to appear, broke off at 1765, but a lengthy introduction discussed the period as a whole in a way which was rapidly and widely recognized to constitute a major contribution to an understanding of the American Revolution. As part of a large and inevitably costly work, this introduction proved to be more influential than accessible, and now makes a welcome appearance as a separate publication. Professor Bailyn has expanded and revised his text for this occasion, though the consequences are not entirely happy. Specialists will derive much interest and information from noting the development of the argument, but the most pressing need was for a cheap reprint, which this is not; nor can it be said that the revisions represent final thoughts on the subject, since Professor Bailyn indicates his intention to publish additional material elsewhere. On balance, either a new book or an unrevised paperback would have been preferable to this compromise.

This seems particularly the case since Professor Bailyn has withheld much of the detail which would illustrate the principal enlargement of his argument. He now contends that the ideology of the American Revolution should not be regarded as responses to events after 1763 but as a consequence of the absorption within the colonies of ideas promulgated by the opposition to Walpole. The roots of American opposition are both deeper and less indigenous than has been appreciated: John Trenchard and Thomas Gordon, whose *Cato's Letters* are accorded great significance, even Bolingbroke, must be regarded as Founding Forefathers. Much of this will come as no surprise to those acquainted with the studies of Professor Caroline Robbins, but the promise of enlightenment about the means by which these British ideas became American political dogmas arouses curiosity and frustration. For the moment, one must rest content with hints which swell already ample annotations.

Since Professor Bailyn's writings attain such high standards of intelligence, sensitivity and impartiality, criticisms of this kind indicate disappointment rather than dissatisfaction. The specialist will note, by comparing original and revised texts, that the reassessment of the Revolution is still far from complete and that Professor Bailyn does not seem disposed to regard the controversy over its nature as closed. His new material, and the quotations added as chapter headings, suggest that he views the creation of the United States as a process which began well before 1763 and which was not completed with the recognition of independence in 1783. He does not, however, dismiss the revolutionary decades as irrelevant or illusory: rather, he is fascinated by the complex and indirect fashion in which America was dissociated from Britain. Here lies much of his strength, for he possesses no superior among living historians in his understanding and power of exposition of this painful and difficult development.

Professor Bailyn continues to affirm his "rather old-fashioned view that the American Revolution was above all else an ideological, constitutional, political struggle", a belief which necessarily involved disputes over a common heritage which it ultimately proved simpler to divide. This approach, so unfashionable a few years ago, once more requires that the Revolution be considered in a context broader than that of the Thirteen Colonies. The Americans adopted arguments created for the use of a British "country" party, which were then transformed, somewhat unwillingly and partly unconsciously, into national attitudes that could only become independent. This brought to a close a conflict which had occupied a century and a half of British history, so that in thus examining the causes of the American Revolution, Professor Bailyn is engaged, perhaps as diffidently as the pamphleteers whom he set out to introduce, in the task of tracing the development of two nations during the long period in which they existed as an entity. British historians should offer their assistance: they stand to benefit greatly from his researches.

ADAMS UNLIKENESSES

ANDREW OLIVER: *Portraits of John and Abigail Adams.* 284pp. Belknap Press of Harvard University Press. London: Oxford University Press. £5.

The latest addition to the great Adams collection is a volume which will fascinate a good many people who are not deeply interested in the political activities of the dynasty. John Adams was as much exposed to portrait painters and print makers as the Duke of Wellington was to authors, and there are a remarkably large number of portraits, finished and unfinished, by good, bad and totally incompetent artists which cover an extremely interesting period in American history and in the history of American art. The new United States was moving away from the simple "limners" of the more primitive colonial days, and some of the people who undertook to commemorate John Adams for posterity were serious artists like Copley and Gilbert Stuart. Some were highly incompetent. Thus Winstanley succeeded in producing a rather poor version of a portrait of George Washington labelled John Adams and the primitive artists who attempted to reproduce the face of the second President were much less competent than Grandma Moses or the Douanier Rousseau. They were primitive but not talented. But of course the object of this volume is not to provide aesthetic experience and satisfaction. It is "to illustrate rather than embellish".

John Adams was rather hostile to mere embellishment. In a famous and revealing passage he postponed to a much later generation the right of his descendants "to study Painting, Poetry, Musick, Architecture, Statuary, Tapestry and Porcelain". The first member of the dynasty to show much aesthetic curiosity was Henry Adams II, who was interested in the Paris art world and whose magnificently uniform bad taste recalls "the Prince Von" of Proust. There was in none of the earlier Adamses the general aesthetic curiosity of Thomas Jefferson or even the technological curiosity of Benjamin Franklin. Indeed John Adams had written to Thomas Jefferson:

> Every one of the fine Arts from the earliest times has been enlisted in the Service of Superstition and Despotism. The Whole World at this day Gazes with Astonishment at the grossest Fictions because they have been immortalized by the most exquisite Artists, Homer and Milton, Phidias and Raphael. The Rabble of the Classic Skies and the Hosts of the Roman Catholic Saints and Angells are still adored in Paint and Marble and Verse.

John Adams, one fears, would have regarded the whole experiment of subsidizing Roderick Hudson as doomed to deserved failure. However, Adams and his wife and his sons, and even his grandsons, had to deal with artists, and these proved to be little cattle. The greatest of them was Gilbert Stuart. Yet Gilbert Stuart's talent for receiving money in advance and not finishing the picture he had been paid for surpassed that of any modern British (or Irish) artist. Jefferson, we learn, was no better treated by Stuart than was Adams, but in the long run Stuart did more than he bargained for and his most remarkable portrait of Adams was painted when the grand old man was nearly ninety.

One difficulty many artists of moderate dexterity found it almost impossible to overcome. Abigail Adams was eminently paintable; her husband was not. He seems to have presented some of the difficulties of "catching a likeness" that made Tenniel always show Palmerston with a straw in his mouth and always dress John Bright like the traditional Quaker, as he found it difficult to give a recognizable likeness of either of these statesmen. If one did not know that the portraits and prints here were paintings of Adams, one would not think that all of them were paintings of the same man. There is a special group of Adams portraits of the "round-faced school" which suggest how difficult it was to make much of Adams's face and figure compared not only with those "sons of Anak" Washington and Jefferson, but with that most eminent native of Boston, Benjamin Franklin. But, of course, it should be remembered that Franklin in a sense created his own physical as well as ideological image. He did for himself what Tenniel did for John Bright.

Adams was a victim or a beneficiary of some new techniques. One of the most satisfactory versions of his features was done by the method of the "physiognotrace"; a less useful application of modern methods was silhouette; and there was the very remarkable life-mask made at the end of Adams's life by Brouwers with a process whose secret is now lost. From this life-mask was made the bust of Adams illustrated in this volume.

In some ways the quarrels or non-quarrels, the disillusionments and what the editor calls the "unlikenesses" which arose from Adams's relations with artists recall the experience of Sir William Eden as recounted in that adorable little book, *The Tribulations of a Baronet*. But in more ways than one Adams never had to deal with a Whistler, although one of his sons-in-law, Colonel Ceracchi, was guillotined as late as 1801; others simply went bankrupt.

Some portraits disappeared for a long time. They were known only as not very reliable prints. Indeed the history of the appearance and disappearance of many of the examples of iconography given here is a good detective story. In recent times more serious attention has been paid to preserving these records. For example Mrs. Homans (a great-great-great daughter) has wisely put a valuable portrait into the National Gallery at Washington. Miss Ima Hogg, daughter of the celebrated Populist Governor of Texas, Jim Hogg, owns one of the two Sharples portraits of Adams, but it is held here that the original belongs to the Royal West of England Academy and is now on permanent loan to the city art gallery of Bristol.

One of the many "unlikenesses" of Adams was circulated in a vast number of copies by the Treasury of the United States, and it is suggested that that now enlightened body could do better if it chose to offer a new version of the Adams head on government securities and on paper money.

The editing of this book is of the usual very high American academic standard. But was not the full title of that celebrated journal the *Boston Evening Transcript* not simply the *Boston Transcript*, although that was how it was currently described in Boston speech (just as New York talk of *The Times* when they mean the *New York Times*)? The references in the text to Winterthur might be assumed by some readers to be a famous art gallery at Winterthur in Switzerland. The editor quite rightly quotes Ovid, from the Fasti:

> Hos habuit vultus, haec illi sacra fuerunt,
> Hic color, haec facies, his decor ora dedit.

These indeed are the *imagines* of the greatest of American patrician houses, and that this great work of piety should be edited by Andrew Oliver is an example of the wicked gigs of time that would have provoked sardonic amusement in Henry Adams if not in John Adams.

Buildings and Places

PELES AND BASTLES

NIKOLAUS PEVSNER: *The Buildings of England: Cumberland and Westmorland.* 339pp. Penguin. 25s.

It is sad to have to report that this book is something of a disappointment. Cumberland and Westmorland are not obviously rich in buildings of outstanding national importance and only fitfully come into the background of our architectural history. By contrast they have a remarkably interesting and independent tradition of vernacular building, which has only lately come to be appreciated in England as a whole, but almost always made sturdy local forms, related indeed to those of Northern Scotland and the rest of Northern England, but still recognizably distinct.

It is this distinctiveness which Professor Pevsner largely misses. The earlier part of the tradition is moderately well known, and indeed obvious to anyone who has his eyes open: many casual visitors will have been struck by the military remains scattered through the two counties, which are, as Professor Pevsner says, the principal subject of his historical summary. Roman remains are insignificant when compared with those in neighbouring Northumberland, but the larger castles are mainly of a straightforward national type. But the peles-towers and bastle-houses are a northern speciality, often adapted with much ingenuity to changing habits of living. It is almost obvious in Cumberland to find peles forming an unexpected but not unrecognizable part of a composite house constructed gradually through the centuries. In south-west Scotland, the adaptation, where it happens, is much more ad hoc; but the relationship between fifteenth-century and sixteenth-century fortified houses in Cumberland and the Scottish border counties is close enough for one to wish that Professor Pevsner had discussed it.

More serious is the lack of any examination of eighteenth-century vernacular architecture. Cumbrian Georgian is a genuine subspecies, more than merely a local variant: it has a distinctly northern sturdiness, characterized by heavy window-surrounds, squat upper windows, high under broad eaves, low-pitched roofs. Planned rows of such houses give a special interest to the towns of west Cumberland that might otherwise seem (as to Professor Pevsner they evidently do) drab and featureless. Time and again we read that a town has "little to show" or "nothing much of note" or "no architecture of distinction". Egremont is congratulated on having a main street which is "quite a handsome sight for an industrial Cumberland town" — an extraordinary remark about a county whose small industrial towns are the most handsome in England.

Not only the industrial towns are undervalued; and the result must be that the unsuspecting visitor will be put off from exploring some rewarding and unusual places. Maryport, Egremont, Cleator Moor, Kirkoswald, Alston, Silloth—none of them gets its due, and most are dismissed very curtly. Westmorland fares better, but who would suppose from the account given that Kendal would repay hours of patient exploration, or that Ambleside is among the prettiest places in the north of England? Westmorland is rich in beautiful villages, and this, too, one would hardly realize: one of the best, Maulds Meaburn, is even reduced to a small subentry under its neighbour.

The two most important towns—Carlisle and Whitehaven—get a little more. But the character and significance of the eighteenth-century and early nineteenth-century plan of Carlisle have been missed—all the more important in view of the virtual destruction of the contemporary plans of Huddersfield and Leeds. And much more ought to be said about Whitehaven before everything that makes it so exciting is destroyed. Already nearly the whole area surrounding and below St. James's Church has gone, to be replaced by flats whose design and siting do the maximum possible damage to church and town.

Perhaps it is not Professor Pevsner's job on this occasion to comment on the bad buildings (though he has done so before); but these are significant because of their threat to what remains of this once splendid town. Here too the amazing survival of the seventeenth-century quay and harbour is hardly given proper prominence; the beautiful though sadly decaying buildings on the quayside and in the market place are ignored; and the fascinating early nineteenth-century development up Corkickle Hill is altogether missed. Professor Pevsner could also have added to his meagre list of twentieth-century buildings by noting the admirable if modest work of C. H. Gray, carrying on the excellent local habits of earlier Cumbrian architects.

In spite of omissions, however (which sadly also include the weird survival of a medieval embalming bath at Shap Abbey), the book is doubtless indispensable. If it could be supplemented by a really atmospheric Shell Guide, we should have what we need. As it is, we can read about the Newcastle Cross, and the copious and inventive seventeenth-century Gothic survivals and revivals, and Philip Webb's glorious church at Brampton, all described in the familiar learned but perky way. A new and valuable feature in this volume is a note on building materials, by Mr. Alec Clifton-Taylor: it is much to be hoped that this will be standard equipment from now on. Another new feature of more doubtful wisdom is the white binding: once the dust jacket has disintegrated through hard use, the book will surely get very grubby.

FROM CASTLE TO YOUTH HOSTEL

JAMES HUDSON: *Holland House in Kensington.* 142pp. Peter Davies. £2 10s.

The last surviving country mansion of London, Holland House started life as Cope Castle, the residence of Sir Walter Cope, about the year 1605. Much of the original building was the work of that eminent architect, John Thorpe, but most of its subsequent features added to or subtracted from the structure as they thought fit. It was not, therefore, an architectural masterpiece that was ruined by the German incendiary bombs which descended upon it on the night of September 17-18, 1940; it was something far more notable—a complete cross-section of English social history. Here, in earlier days, Lady Diana Rich, the granddaughter of Sidney's Stella, had met her doppelgänger while walking in the garden; here Addison, by virtue of his marriage to the dowager Lady Warwick and Holland, had expired murmuring, "See how peace a Christian can die"; here the great Fox dynasty had blossomed. Lady Sarah Lennox had almost captured the juvenile heart of George III, and her bosom friend, Emily "Lady Susan" Lamb, had run off with the actor O'Brien.

Although the ancestress of the Foxes, Rachel James, was not born here, she was brought up; it was his son, the third Lord Holland, who was to preside over the most brilliant era in the history of the house under his aegis and that of his formidable spouse. Old Mudarra Greevey called her (borrowing the title from Caroline Lamb's scandalous *Glenarvon*), the Demon Whig. Here was established, by the name of Buonaparte was first toasted, where Sydney Smith and Rogers and Luttrell swapped quips, where Wilkie Collins, Thackeray and Dickens were welcomed forth in his best book.

Mr. Hudson has been such a conscientious reporter, never in spite of his own delightful amiability of mind and style, has there been quite so remarkable an ebullition of political nonsense. When at last, full of years and prejudice, "Madagascar" died, the succession fell to her lame son, the fourth and last baron, who in his early years had taken the Giuccioli over from Byron and, in his later, had become the first patron of George Frederic Watts. The tale ends with the sedate and unsensational occupation of the mansion by the elder branch of the Fox family, the Earls of Ilchester, who were still in possession when the bombs fell.

Now, at the cost of £250,000, it has become the property of what used to be called the L.C.C. and has sprouted a youth hostel and a public park; and as one today perambulates the grounds where (in 1804) the first dahlias in all England were raised and where, until 1884, the nightingale was to be heard, one feels that the third baron, on the whole, would have approved. Of his wife, one is a little less sure.

Though the story of Holland House has twice before been written, by the sixth Earl of Ilchester and by that anomalous adopted daughter of the house who became the Princess Marie Liechtenstein, Mr. Hudson's book in no way conflicts with these earlier and more massive efforts. His account is composed in a racy and popular manner, is informative and accurate, and is garnished with many excellent photographs.

KEEPING CANADA FRENCH

François-Xavier Garneau. Aspects littéraires de son oeuvre. Edited by Paul Wyczynski. University of Ottawa Press.

François-Xavier Garneau is a work of piety, not uncritical piety but piety nevertheless. For the only scholarly importance of François-Xavier was his history of Canada and its importance is not "literary". What concerned Garneau was the task incumbent on the *Canadiens* after the conquest: to conserve "notre religion [et] notre langue et nos lois". That the *Canadiens* had to struggle to save their culture was far less the fault of what the General now calls "les Anglo-Saxons", than of a *mère patrie* that was far from loving.

Garneau was not a blind admirer of the society of New France any more than of the policy of Old France. He was mildly anti-clerical, what was later, in the politics of Quebec, to be called a "rouge". (He even seems to have welcomed the July Revolution in France, which few of the hierarchy can have done.) His history was a weapon to be used in the fight to save French Canada—and to adjust it to the modern world. It is a pity that so much space is devoted here to laborious "literary" investigation of his rhetoric (how often did he use the historic present?), to find almost ritualistic resemblances in his banal verse to Baudelaire (there is no attempt to conceal its badness), the use of adjectives and of hyphens—"feu". All this recalls the mechanical research of American graduate schools. At a time when in Montreal and Quebec a new Canadian historiography is being preached and practised (e.g., by Professor Ouellet), this symposium seems dated and irrelevant, since if Garneau was not a serious and important historian, he was nothing.

WASP WOMEN

ALAN P. GRIMES: *The Puritan Ethic and Women Suffrage.* 199pp. Oxford University Press. 32s. 6d.

Professor Grimes has produced a useful if not novel contribution to the history of the "women's movement" in the United States. It was not true, as Dorothy Parker put it, that "the American woman got the vote just too late to save the old-fashioned saloon". The "American woman" was, in power if not in numbers, the "Wasp" elite (the definition of elite was wide; after all it was a very backward village that had not its newspaper with its social columns). The "Puritan ethic" was rightly interpreted as the Protestant ethic, for the "lesser breeds" had their own ethic and were often shocked by the escape of the American woman from the role which God had created for her. Of course the American woman, the "Wasp" woman like Josiah Royce's mother, was an important civilizing force on the frontier, but the national adoption of prohibition was less a victory than the last ditch on the retreat.

Dr. Andrew Sinclair has shown how the class level of support for the "Puritan ethic" was high for the higher Wasp levels identified with Emma Willard and the crusaders, any more than Miss Willard had identified with Carry A. Nation. Of course political groups were interested in more than the "progressive" political device of weakening the power of machines which are un-American allies of evil. And if Professor Grimes is right he will be led to voting for such moralists as Warren G. Harding and Andrew Mellon. Perhaps woman's place was in the home after all?

LIQUID HISTORY

J. H. B. PEEL: *Portrait of the Thames from Teddington to the Source.* 207pp. Hale. 25s.

The stream of Thames literature flows on inexhaustibly. Already within less than a year at least three other books on the subject have been published. Can the market stand yet another? Certainly it should be able to stand this one—in the form of an addition to Robert Hale's *Portrait* series—written by a poet, historian and broadcaster who is well-known for his loving descriptions of the English countryside. The book is knowledgeable, intelligent, entertaining and well written, while the twenty-six full-page photographs, all taken by the author—although not up to the professional standard of the text—often display a lyrical quality.

The work opens with that famous comment, which has almost become a cliché, made by another Thames lover, the dockers' M.P., John Burns: "The Thames is liquid history." The monograph is apt enough here for as he travels slowly upstream from Teddington to the source—having given a brief backward glance at the estuarial river of the P.L.A. — the author gossips freshly about many historical associations with places and people who have made history and literature in ways both large and small. He is generous also in his comments on riverside villages, towns and buildings, whether monumental or vernacular. Apart from the repetition of the myth that Leonardo da Vinci invented the pound lock and the unverifiable statement that *Londinium* was already a flourishing harbour in Caesar's day, few errors of fact can be spotted—in itself an achievement in a book compounded so largely of facts.

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Psychical Research

PSIGNS AND ESPLANATIONS

CHARLES MCCREERY: *Science, Philosophy and ESP.* 199pp. Faber and Faber. 32s. 6d.

Charles McCreery's is one of the most interesting studies of the psi-function to appear in recent years. In spite of its rather expansive title it is concerned primarily with the psychological and physiological states in which psi is most likely to come into action—but which are no more its cause than an incubator is the cause of the eggs hatched in it and with those that may accompany it, once released. Mr. McCreery's tentative findings should even now enable those who plan experiments to establish conditions favourable to the emergence of ESP. They also point the way to further investigations.

He suggests, for instance, that one result of "the rise in alveolar carbon dioxide pressure" brought about by a vegetarian diet may be "an acceleration in alpha frequency" (alpha rhythms of course form one of the patterns of electrical activity emitted by the brain) which seems to be associated with paranormal cognition. Is ESP indeed more often to be found in communities that do not eat meat than in omnivorous groups? Or, if observation must yield precedence to experiment, could not sensitives be tested alternately on general and vegetarian regimes? The note that some experimenters get better results in the morning and some in the evening puts forward "the possibility of diurnal fluctuation in alpha frequency"; it would be interesting to know whether this has any connexion with the recent argument, apropos of the human "biological clock", that extroverts are at their best early and introverts late in the day, and whether anything has been done to investigate the comparative frequency of paranormal cognition among different somatotypes.

Mr. McCreery writes clearly and readably, and has provided a glossary, a good index and admirably detailed references. His study is divided into two sections. The first closely examines four cases which seem inexplicable except in terms of psi. One is that of an apparition of a young pilot, David McConnell, at the exact time of his death in a crash, to another airman, J. J. Larkin, who thought him alive and told a friend, Garner Smith, who came to look for him, that he had just been in. After discussing all the possibilities of mistaken identity, unconscious anxiety and even deliberate pointless fraud, Mr. McCreery comes to the "minimal conclusion" that "something occurred for which we have at present no explanation". This is however the only spontaneous instance to be cited. He regards such instances as of limited scientific importance since "we cannot assign a numerical value to the probability of their occurrence by chance, and they are not repeatable".

Mr. McCreery's second case is that of the Soal-Shackleton card experiments, which seemed completely inconclusive until a re-examination of the results showed that the percipient had consistently been guessing two-and-a-half seconds and one card ahead of the one at which the agent was looking and had obtained successful scores of which the odds against chance were astronomical. He outlines with clarity the probability theory and its uses in other fields, and considers and dismisses various hypotheses brought forward to account for Shackleton's achievement, including hyperaesthesia, "card preference" and coincidence, and deliberate hoax, pointing out that this last would involve a vast conspiracy between "Dr. Soal and an indeterminate number of people . . . over several years".

The last two cases concern paranormal "physical phenomena"—the movement of objects, including the levitation of furniture—recorded in experimental séances with two mediums, the Italian, Eusapia Palladino and the Austrian, Rudi Schneider. The former was investigated in Naples in 1908, but, in spite of elaborate precautions, raps occurred, a stool moved about, and the table tilted. Mr. McCreery examines all the possible explanations, including hypnosis and collective hallucination, but concludes that "something inexplicable occurred". It is a pity he does not mention that Eusapia was later caught trying to fake results in England; it would not necessarily have weakened his case. The same precautions were taken on each occasion and it seems probable that the young woman was inhibited by a strange place, climate and language and felt nevertheless obliged to try to do what was expected of her. The Schneider experiments produced similar happenings and, oddest of all, an event unexpectedly and independently observed in both countries, "occultations of a beam of infra-red light directed at a photo-electric cell", occultations later found to be synchronized with Schneider's very peculiar breathing.

The second and more difficult half of this book states, and adduces evidence to support, a number of hypotheses; among them that extra-sensory perception and psychokinesis only occur under certain psychological conditions which are "necessary but not sufficient" to release them; that there is no qualitative difference between the state of mind in which ESP occurs and that in which PK occurs; and that that state of mind is one of "unconflictedness", relaxation, a passive alertness without anxiety. It should be stressed much more than it is here that these hypotheses are meant to apply only to repeatable experimental work. Spontaneous paranormal cognition seems to differ from the induced variety as profoundly as writing a poem differs from writing a departmental minute; and spontaneous psychokinesis as it appears in poltergeist outbreaks is associated not with states of "evenly-poised attention" but with deep unhappiness, explosive misery.

Mr. McCreery's remarks on "dissociated states" may explain this contrast, but only by implication. Noting the tension apparent in some sensitives before going into trance he suggests that "in certain circumstances" (including the fear of failure or the idea that psi-manifestations are not socially acceptable) "the attempt to produce (paranormal) phenomena is conflict-producing"; and that the trance condition is a way of evading responsibility for them, as are the habit of attributing them to a "spirit-control", and the frequent complete forgetfulness of what has passed when the medium wakes to ordinary life. This forgetfulness he compares to that shown in hysterical fugues, in which a person under unbearable strain wanders, loses all memory of his name and his past life and exists as another person.

Among Mr. McCreery's other themes are the effect on ESP of the mental state of the psychedelic drugs, of sedatives, sedatives, drinks, food, breathing techniques and high altitudes. The subject with which he is most continuously concerned is that of the electrical rhythms of the brain as recorded by the electro-encephalograph. He is much more familiar with this than the general reader, who needs to have Dr. Grey Walter's *The Living Brain* at hand for reference to support his hypothesis that "alpha" rhythms will be found continuously during the production of conscious ESP". Mr. McCreery compares the state of mind he thinks necessary for this activity with that achieved in successful meditation, and points out that such rhythms have been recorded by research workers. The theory is fascinating, but opens up yet more unexplored terrain. Do Mystics, who never produce alpha rhythms, nevertheless they seem to be extroverts who thrive in visual terms and make snap decisions—never have extra sensory perceptions? Do P-types, who live in abstractions, who do not visualize and who show a constant alpha rhythm, experience them constantly? And so on. Mr. McCreery has produced a most fruitful, lively and promising mode of psychical research.

ALL IN THE ★★★★★

ELLIC HOWE: *Urania's Children.* The Strange World of the Astrologers. 259pp. William Kimber. £2 15s. MAURICE WOODRUFF: *Woody.* 192pp. Cassell. 30s.

Mr. Howe's lively and well documented study is concerned less with astrology itself than with those who practise its complex mathematico-symbolic techniques for knowledge, love, or money.

He was introduced to the subject in 1943, when he supplied typefaces to be used by the Political Warfare Executive in a fake issue of a German astrological magazine named *Zenit*. He thought no more about it until, some fifteen years afterwards, he heard it discussed, read Jung's astrological speculations and learnt how to cast and interpret horoscopes for himself. In 1961, after he had achieved "good results", his preoccupation with the triple theme of this book emerged, and he began to examine the reasons for the revival of interest in astrology which had fallen into abeyance since 1700 or so; various aspects of its second spring in England, France, Germany and America; and the detailed facts of its use in World War II.

The three themes fit rather uneasily together, but the general effect is fascinating because of the author's passionate interest in them all. He does not make clear why the practice of astrology declined so sharply after the Copernican blue-print of the cosmos was adopted; and perhaps indeed it is not so obvious as it seems. That the earth was no longer seen as the centre of the universe, with sun, moon and stars pacing round it to the music of the spheres, must have played some part in transforming popular ideas on the subject, and if *le silence éternel de ces espaces infinis* did not awe the general public as much as it did Pascal it might have been expected at least to destroy any cosy anthropocentric notions of the stars in their courses. But no; astrology came back, parochial and persistent, to flourish in the space age when our universe is known to be only one of many, thousands of light-years apart.

Mr. Howe notes that it never quite died out in England, either as part of the Hermetic tradition or as a pseudo science. He traces back to the 1700s the appearance of Francis Moore's *Vox Stellarum*, predecessor of *Old Moore's Almanack*, surveys in detail the astrological weekly, monthly and yearly publications which burgeoned with the spread of literacy, and writes entertainingly on the rise of newspaper horoscopes since the 1930s. He also sketches various practitioners who attempted to make their art respectable, fashionable and profitable; they ranged from the eighteenth-century Dr. Sibly, who had a useful sideline in his "Reanimating Solar Tincture or Pabulum of Life", to Lieutenant Morrison of Cheltenham who predicted in the *Zadkiel's Almanac* the final illness of the Prince Consort but did not foresee the results of his own financial speculations and lost all.

Mr. Howe ascribes the revival of astrology in the 1960s, with the nineteenth-century interest in magic there, but notes that the renewed cult in Germany "had a definite theosophical background", was gathering momentum before 1914, and sprang up all over the place during the 1920s. (One wonders whether it had been forgotten as completely as Mr. Howe believes; he does not touch on Austria and Hungary, where it had been practised for centuries.) His lively account of its German development between the wars demonstrates the industry, the attention to detail, the painstaking manufacture of abstract philosophical theories, and the proliferation of societies, officials and badges of intellectual respectability traditionally associated with that culture pattern. It also outlines the commercial and political interests involved, particularly the efforts of a great astrological publishing house in Leipzig to dominate the scene against the opposition of earnest, learned, high-minded mystagogues.

Against this background he sets the figure of Karl-Ernst Krafft, a Swiss of German descent, with a sense of unappreciated genius, a violent aggressiveness ultimately released in anti-semitism, an incredible work potential and a true scholarly integrity that led him to death *en route* for Buchenwald. He genuinely believed in the enigmatic prophecies of Nostradamus (which were expertly exploited for propaganda purposes by both sides in 1939-45). His most interesting project was to evaluate the common factors of thousands of horoscopes in statistical terms; his most successful prediction was of the attempt on Hitler's life at Munich in November, 1939. Mr. Howe has followed up and pieced together the clues to his strange, hard, maddish career with the ingenuity of a dozen detectives. His narrative spotlights many aspects of life and power politics in the Third Reich, obsessionally methodical in its irrationality. This book will be an invaluable source of information not only to those still concerned with P.W.E., S.O.E., and the tightly pulled tangles of a quarter of a century ago, but also to all students of human beliefs and of the ways in which they can be manipulated.

Mr. Woodruff has written a touching, interesting and sometimes bearably painful account of his mother, a well-known clairvoyant whose talent he has inherited. He has the raw material of psychical research from the naturalist's point of view unprocessed, mixed-up, dramatic and embarrassing. Alice Barker, eldest of a large, respectable, ... linguished village family, ... able for her beauty and silkworm, ... an intense, restless vitality ... forced her to leave home and ... enabled her to support by the ... of dressmaking her shirtless, ... sible husband, Edgar Woodruff, ... their children. Flashes of ... and of precognition occurred ... became known in the neighbourhood, ... and led her to take up fortune ... ing, first as a profitable sideline ... then as a full-time business in ... she became successful and ... famous.

She was, it seems, consulted in the 1920s and 1930s by actors, ... and various public figures whose names (which are given) might ... extracted from the current "Who's Who". She had the delight of returning to her Suffolk relations ... had not always approved of her ... with presents and wearing a ... velvet picture hat trimmed ... reys, ropes of pearls round her ... and bangles from wrist to ... The dark side of her temperament ... irrational explosions, rages, ... the need to keep going on ... so on—is shown with all the ... vividness of childhood ... It does not become clear whether ... extra-sensory faculty survived ... the sordid, volcanic, self-destruction of her last years.

Mr. Woodruff's own talent showed itself in the army ... World War II. It tended to ... later—when he was working ... lor—in states of light ... induced by the rhythms of ... loo, and burgeoned enormously ... his mother's death. He relates ... come a "spiritualist medium", ... notes that his gift fails when ... life and those of his friends ... ved. Though he is passionately ... ested in its results, he ... attempt to investigate its ...

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Religion and Theology

GRACE NOTES

GABRIEL MARCEL: *Problematic Man.* 144pp. Burns and Oates. 32s. Translated by Brian Thompson.

Gabriel Marcel is usually categorised as a Christian existentialist—a name he has called "barbarous" and which he rejects. He has evident affinities with existentialism if only because of his constant return to the problem of what it really means to exist as a man. But his concern goes further, for, as a Christian, he wishes to integrate experience and ... to find a point of reconciliation between man's awareness of ... himself and his relationship to ... another and above all to that final ... other who is called God.

Problematic Man, though presented as a contribution to the current "death-of-God" discussion, in fact ... negates it and certainly transcends ... M. Marcel is indeed no defender ... the classical theodicies. He ... avers that "the God whose death ... Nietzsche truthfully announced was ... not the god of the Aristotelian-Thomistic ... tradition, god the prime mover". But ... man's consequent discovery that he ... has a problem for himself, his awareness ... of what his freedom means, convinces the undeviating Christian be... that God has created man free. ... M. Marcel the question of grace ... therefore fundamental: it is only ... the basis of it that Man can rise ... to the affirmation of God.

His book, which could be described ... as an extended meditation on this ... theme—and "meditation" is not too ... strong a word for M. Marcel's writings, ... free as they are from the systematic structures of most formal philosophy—has two parts. The first is an examination of what a true interrogation of oneself should lead to—the "invocation", namely the final stage of liberation which is an act of humility by which freedom itself is immolated before grace. The second part analyses the nature of human uneasiness and anxiety and finds the same conclusion verified—in the perspective of the Gospel itself (the episode of the Pharisee and the publican is revealing here), in the writings of St. Augustine (the fact of conversion is decisive for M. Marcel's argument), in Pascal (who is a true precursor of the existentialists "to the extent that they see in anguish a privileged metaphysical category), in Kierkegaard, Nietzsche and Heidegger. Sartre and Gide provide final examples not indeed of the conclusion M. Marcel draws but of the reality of the uneasiness which for the believer is itself the pre-condition of his ascent to God.

But uneasiness is not a good in itself: it is certainly not to be equated with anguish which is closed in on itself and impedes the movement of grace. Yet a positive uneasiness is compatible with joy: requires it indeed. It is the principle of self-transcendence "a path which we have to ascend in order to attain to true peace".

SKILL IN MEANS

JERROLD SCHECTER: *The New Face of Buddha.* Buddhism and Political Power in Southeast Asia. 298pp. Gollancz. £2 5s.

Mr. Schechter, as the publisher's blurb tells us, "has had six years of first-hand experience in Asian countries" as a special correspondent of *Time* magazine. "This is a journalist's book", as he himself rightly tells us. It is valuable as an up-to-date "situation report" of the political situation in South-east Asia, but much more valuable in what it reveals of the average American's inability to understand countries as different from his own as are those south-eastern Asian countries of which he writes. His mentality might perhaps be called a C.I.A. mentality in that he is not really interested in Buddhist values at all but rather exasperated that these values which are not of this world and not concerned with the political situation here and now, should prove a broken reed in the grand American design of building up genuinely "national" fronts against international Communism. Mr. Schechter probably tries to be impartial but it is an impartiality which leaves no room for any assumptions other than those of the frank materialism of the American Establishment. Nearly half the book is about Vietnam and the author makes no bones about the role the C.I.A. plays there and in other South-east Asian countries. He is astonished at what he considers to be the deviousness of Thich Tri Quang "who talks in riddles and half-answers". After six years in Asia he really should have got used to this: the Buddhists would call it "skill in means".

Of the world religions Buddhism is perhaps the most other-worldly; hence the American hopes that a genuine national Buddhist force committed neither to the ex-colonial powers nor to Communism would arise under the leadership of the monks were foredoomed to failure. And so they are bound to play with the Catholics in Vietnam as the French had done before them. They may not like them but they have no alternative. Sometimes Mr. Schechter is disarmingly and alarmingly frank as only Americans can be. He tells us that President Johnson "publicly called Diem 'the Churchill of the decade' who would 'fight Communism in the streets and alleys and when his hands are torn he will fight it with his feet'". In private he said, "Don't tell me about that son of a bitch. He's our son of a bitch". Is it, then, really perverse to talk about "neo-colonialism" or "dollar diplomacy"? And how can a man of Mr. Schechter's intelligence be surprised that "the Vietnamese is not outraged over corruption" when it is an open secret that the massive bribery of prominent political figures is part and parcel of the function of the C.I.A.? Indeed it is the greatest indictment of American policy in the whole of Asia that it has made corruption more corrupt, and it is the relative freedom from corruption that has characterized Asia's Communist parties which has so greatly contributed to their strength. The Chiang Kai-shek experience apparently has not taught them a lesson.

Mr. Schechter's faith in the possibilities of Generals Ky and Thieu seem a little optimistic, and the following sentence speaks volumes:

> Even Ky who served under the French as a pilot, dissociates himself from the French and particularly from President de Gaulle's suggestion for the withdrawal of American troops. In contrast, the monks represented to the American Embassy and the State Department a *foreign* unpredictable, uneducated and xenophobic element.

If this is not colonialism it would be interesting to know what is.

Mr. Schechter further takes pride in the fact that the constituent assembly is a *representative* group of Vietnamese, including teachers, businessmen, civil servants, lawyers, physicians, and "respected elder people". No wonder the Government calls itself a Directoire. It will be lucky if it lasts as long as the original version. A bourgeois content and a fondness for *coup d'état* characterized the original Directoire. The Vietnamese version has faithfully followed it in this. The Directoire lasted four years.

HOLY HIGH-BROWS

JANOSLAV PELIKAN: *The Christian Intellectual.* 151pp. Collins. 25s.

Dr. Pelikan has collected into one ... these papers and essays written ... over a period of years and selected ... with this purpose because of a general ... similarity of thesis and subject. The ... table of contents, however, suggests ... much greater coherence of theme ... than is substantiated by a continuous ... reading of the book. Its purported ... aim is to discuss the position of the ... Christian intellectual in relation to ... the intellectual) community as a ... whole, to the humanist arts and ... sciences. The opening section on ... Schleiermacher's approach to the intellectual, but sceptical, elite of his own time promises a study of great interest. Now, as then, the Christian intellectual is no longer in the forefront of the advance of humanist knowledge as he was at the time of the Reformation; it is easy for humanist scholars to despise or ignore the student of religion and to suspect him of having less rigorous standards of impartiality than his unbelieving colleagues. Even from within the Christian Church itself the Christian intellectual is often under fire; apart from the natural dislike of an intellectual elite of free thinkers, apologetics are viewed with distrust both by the simple believer and by the ecclesiastical machine.

From this promising beginning Dr. Pelikan plunges into a discussion of Luther's theology of creation and his doctrine of man which seems increasingly remote from the book's opening theme. As separate essays in Reformation thought these chapters are of interest, but not even the editorial links inserted to relate them to the book as a whole can dispel a sense of discontinuity and bittiness. It is illuminating to be shown how Luther's logical clarity led him to adumbrate those questions which lay at the heart of the great anthropological controversy in the nineteenth century which finally drove a wedge between Christian and humanist intellectuals; but the theme is not pursued and the subsequent discussions of Luther's theology seem increasingly remote.

A final section contains observations about the place of theology in an open university, the need for a humanist education and the problems of maintaining intellectual standards in the training of the ministry. It serves to return the reader's thoughts to the theme of the opening chapters, where he arrives with the feeling that he has read notes for three good books, not matter for one.

Bishop Westcott and the Miners (39pp. Cambridge University Press. 5s.) is the text of last year's Bishop Westcott memorial lecture at Cambridge given by Geoffrey Best. The theme is that of the bishop's efforts to bring about better relations between the Durham miners and the owners at a period of hardship and bitterness, especially during the strike of 1892.

THE END OF TIME

ERNST BENZ: *Evolution and Christian Hope.* Man's concept of the future from the early Fathers to Teilhard de Chardin. Translated from the German by Heinz G. Frank. 270pp. Gollancz. 35s.

It is a relief to be assured by the Professor of Church and Dogmatic History at Marburg that the process of demythologizing is now drawing to an end, partly because there is not much more to be gained from "worrying this dry bone" and partly because of a change of emphasis forced upon students of theology by the momentous changes in anthropology and cosmology. One of the symbols of this change is the influence of Teilhard de Chardin, and Professor Benz, while fully conceding his merits, is more anxious to set him in perspective as the latest in a long line of evolutionary theologians. "There is not", he says, "a single idea of Teilhard's which had not already been raised in the theological discussions at the turn of the century."

True, but the new language used by Teilhard and the new way of looking at those ideas in the light of contemporary science justify the position he has won. It is perhaps patriotism as much as learning that makes Professor Benz find so many German predecessors—he is on stronger ground in citing Drummond's *Natural Law in the Spiritual World*—and a little alarming that he can approvingly quote Robert Jungk as saying, "atomic scientists who remained in Germany prevented the development of a German atomic bomb in the service of Hitler".

Among other evolutionary theologians, Professor Benz gives a special place by reason of a personal sojourn in India to Sri Aurobindo, "the first spiritual leader of the Hindu tradition to have broken with the radical dualism of Indian thinking". He starts much earlier with the expectation of the end of time in the early Church and the gradual realization that the Kingdom cometh not with observation. He will not secure universal agreement in ascribing to St. Augustine the authorship of the doctrine that priestly ordination is a sacrament. In impressing upon his readers that the Anglo-Saxon theological tradition covers two sides of the Atlantic he makes a good point. It is not quite clear whether the author or the translator is to be blamed for describing the British Association as the British Society, but Professor Benz has clearly derived his knowledge of the "memorable sermon" of 1860 from secondary sources.

NEWMAN

LOUIS COGNET: *Newman ou la recherche de la vérité.* 318pp. Paris: Desclée Brouwer. 220 Belgian Frs.

Professor Cognet disclaims any intention of providing yet another biography of John Henry Newman, but his book—comprising lectures given at the Institut Catholique in Paris in 1965-66—provides a sensitive and informed commentary on many aspects of Newman's life and thought. It is based on an evidently close acquaintance with the voluminous Newman papers, and its usefulness is enhanced by an excellent bibliography.

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—*Saturday Review*
16/—

SEARCH FOR THE REAL- and other essays
by Hans Hofmann
edited by Sara T. Weeks and Bartlett H. Hayes, Jr.

For the late Hans Hofmann, painter and teacher, the realization of "an internal order existing between objects, rather than [the stressing of] their separate identities" was the key to the search for meaning amid the complexities of human experience. Hofmann's work, therefore, is "essentially a subjective visualization of forces which are intuitively sensed beneath the surface appearance of nature." These capsulated excerpts from Hofmann's teachings illuminate the relation of art to culture, painting to sculpture, and the technical factors of medium to one another and to the artist's intention. Numerous photographs, and color notes, supplement the text. 15/—

AND RECENTLY PUBLISHED...

ON MODERNISM:
The Prospects for Literature and Freedom
by Louis Kampf

Louis Kampf, Associate Professor of Humanities at the Massachusetts Institute of Technology, draws upon 18th century rationalist and empiricist thought to characterize the tenor of modern times, exploring the question, "What elements in the past made possible the present diversity of artistic styles, and the corresponding diversity of the roles played by artists and intellectuals?" Bernini, Beckett, Hume, Rousseau, Gibbon, Rembrandt, and Proust are discussed, as well as Marx, Freud, Descartes, and such contemporaries as Robbe-Grillet, Doris Lessing, Jack Gelber. 80/—

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BEERBOHM ON TROLLOPE

Sir,—Among the H. A. L. Fisher Papers[1] at the Bodleian Library is a most interesting letter from Max Beerbohm,[2] commenting at length on Anthony Trollope. Though Beerbohm's fondness for Trollope is well known, his only published passage is a single page on *Orley Farm* in the essay "Servants" (*And Even Now*, 1920). Lord David Cecil's recent biography of Beerbohm includes only three short and very general comments (pages 321, 365, 485).

Beerbohm's letter was prompted by the publication of Fisher's paper on "The Political Novel" (*Cornhill Magazine*, January, 1928, pages 25-38; not republished, I believe). Though Fisher deals principally with Disraeli's novels, about six paragraphs give generous praise to Trollope.

The text of the letter follows:

Villino Chiaro, Rapallo
January 14, 1928

Dear Mr. Fisher,

I did once have the honour of meeting you. It was only for a few moments, and many years ago; but it was under the auspices of a man whom I know that you like, Will Rothenstein, and thus I feel myself free to write and offer to you my very grateful thanks for what you have said about the political novels of Anthony Trollope. Hitherto the one and only authoritative notice of them known to me had been Henry James's in "Partial Portraits"[3]. And against the authority of that notice my breast rebelled hotly when, some twelve years ago, I read the lovely trilogy itself[4]. I marvelled that H. J., whose critical sense was so keen, and whose power of detaching himself from his own prejudices, whenever he set out to estimate the work of good writers, was so salient and admirable, could have allowed himself to indulge in nonsense about "the dull, impersonal rumble of the mill-wheel". H. J. knew and cared nothing about English politics. But neither did he know or care anything about the Church of England. Why should he have perceived the reality and beauty of Barchester according to St. Anthony, and not those of St. Stephen's equally? I gave the problem up, with much irritation against H. J. and indignation in behalf of A. T. But now all's well. *Enfin vint* H. A. L. F., after all these years, and the right canon has been promulgated and established.

A. T. is being "extensively" republished nowadays. I expect that "Planty Pal" and his circle will now, by means of you, come within the rubric of what publishers think marketable. I don't possess the books—and I've no memory for names. I wish you had *named* a few more of the well-remembered personages. "The Duke of Omnium" is a name that one would fain suppress and forget. And "Gatherum Castle"—what dismal facetiousness! And yet how little such awful lapses matter *if* the novelist is a good and great one! How instantly the illusion of reality returns to the reader after he has felt that the whole show has been given away beyond redemption! Genius is that which can afford to bedevil itself without the slightest injury. (See Shakespeare and others, *passim*.) But where was I in this rambling screed? I was going to say that I wished you had paid a tribute to the *old* Duke—who, though he is only slightly done—only a bust or (say) a bas-relief—is to me as real as the Phidian-full-length Planty-Pal. And I was going to say that I wished you had named P.P.'s worldly young secretary—a perfect sketch—Regie Barrington, perhaps, the name was. And the two wirepullers—who seemed to me so much more soberly "convincing" than Taper and Tadpole. And the *arriviste* politician who was so deservedly murdered in Lansdowne Passage, on his way home from the Cosmopolitan Club. Talking of topography: you know of course which of those three little tiny stuccoed and hanging-balconied houses in northern Park Lane was Mrs. Max Goesler's outside which the small brown brougham of the old Duke was so often seen standing. It was the middle one.

Have you ever read "The Eustace Diamonds"? I think that in some ways it was the very best of all our beloved's novels. But nobody seems to know it. Possibly *you* don't. The story is much more of a *story* than one finds in the other books. It is clear-knit and exciting. And Lizzie Eustace seems to me very worthy to walk arm-in-arm with Becky Sharp. Indeed, I'm not sure that she can't give Becky points in subtlety of delineation by the novelist. For she is *partly* a fool, and her adventuresshippess (if you will excuse the word) is thereby the more haunting and amusing. (And the book ends with an epilogue in which there is a sort of formal grace and irony something rather Mozartian or Watteauesque—quite un-Trollopian. Lady Glencora and our other friends are the epilogists.) I gave my copy of the book away years ago. Otherwise I would give myself the pleasure of sending it to you on the chance that it were unknown to you.

With many apologies for all this gabble—which is, however, a symptom of genuine gratitude—I am sincerely yours,

MAX BEERBOHM.

PS.—When you speak of Disraeli's "fastidious prose" I start violently, I turn pale, I rise from my seat, and I say, with all submission, "Then may a tropical jungle be called fastidious."

PPS.—Well, yes, of course, there *are* very many perfect sentences there, and even some perfect passages. But oh, the sentences and passages that overclimb them all around! Oh, the rot and rigmarole which are always, as one knows, those of a man of genius, *and* of a man "born in a library", and yet might more appropriately have been written by a sawny (simpleton) [illegible] a book!

(1) H. A. L. Fisher (1865-1940), noted historian, was Warden of New College from 1925 until his death.

(2) The letter is reprinted here by permission of Mr. Rupert Hart-Davis, who represents Mrs. Eva Reichmann, owner of the Beerbohm papers. Thanks are also due the Bodleian Library for a photostat of the original letter, a typed copy of which is also in the Beerbohm Collection of Merton College.

(3) James's "Anthony Trollope" first appeared in *Century Magazine* (July, 1883), the year after Trollope's death; it is the fourth essay in *Partial Portraits* (1888). Chiefly laudatory, Trollope, James condemns his realism, his keenness in reminding his readers that his novels were, after all, only make-believe (p.116). And James abruptly criticizes the political novels; they are, he says, "distinctly dull, and I confess I have never been able to read them" (p.118). In "The Art of Fiction", also in *Partial Portraits*, James repeats the charge that Trollope's allusions to his novels only make-believe. Early in his career James had rather unfavourably reviewed for the New York *Nation* four of Trollope's novels; *Miss Mackenzie* (July 13, 1865); *Can You Forgive Her?* (September 28, 1865); *The Belton Estate* (January 4, 1866); and *Linda Tressel* (June 18, 1868).

(4) Fisher refers to Trollope's political novels as a trilogy, including *Phineas Finn* (1869), Phineas Redux (1874), and *The Prime Minister* (1876). The World's Classics edition includes in the series *Can You Forgive Her?* (1864-65), *The Eustace Diamonds* (1871-72), and *The Duke's Children* (1880).

B. R. McELDERRY, Jr.
Department of English, University of Southern California, Los Angeles, California.

ALMANACH DE GOETHE

Sir,—In his *Goethe. A Critical introduction*, reviewed in your issue of September 28, Ronald Gray quotes a short passage of mine on Goethe and takes me severely to task for it, charging me with an "abdication from criticism" and more of the same. He does this, apparently, on the assumption that I was generalizing about Goethe as a whole, whereas I was dealing with a limited topic—namely, his ability to range beyond what we might expect to be the boundaries of his province. I had been discussing this briefly with reference to such things as the celestial close of *Faust* and the end of the *Wahlverwandtschaften*. The question he raises of success and failure, perfection and imperfection, in Goethe as a whole was not in my mind at the time of writing, nor is it involved in the argument. There is nothing here to discuss. Mr. Gray has simply misread me. The reference for the passage quoted, which he fails to supply, is page 270 or, for the needed context, pages 268-70 of my *Study of Goethe*.

BARKER FAIRLEY.
University College, Toronto.

❦ Our reviewer writes:—Although Professor Barker Fairley does not refer to my own use of Dr. Gray's challenging censure ("abdication of criticism"), I had fully sympathized with him in reading that passage, and I hope my review made it clear that I was not committing the same fault in deliberately attaching the same stigma to the new book, in the context of which Dr. Gray seemed to be tempting providence by such an accusation. Had space permitted, I should indeed have liked to cite this as yet another example of the way in which the author appears condescendingly to [illegible] cloak of irresponsible allusiveness in order to avoid having to justify, explain or even acknowledge, for the "general reader" to whom the blurb addresses assertions or insinuations which he readily assumes they will not grow

TRADEMARKS

Sir,—The review of *3 x Duke* in your issue of August 17 was as fascinating "the instances of [illegible] language coming from Holland: [illegible] *service*, *efficiencyheurt*, *beckenaal*". May I ask in which respect *beckenaal* (pronounce: bukenawel) is an example of hybrid language? *Borlee* is Dutch for books and *week*, Dutch [illegible] – well, week indeed.

Some *weken* (weeks) ago a review of two German encyclopaedias. I read that in the Low Countries the usual word for encyclopedia is *kabinet* (this should have been spelled *kabinet*, according to the authoritative *Woordenlijst van de Nederlandse taal* [1961]) and Van Dale's *Groot woordenboek der Nederlandse taal* [1961]). I was amazed and immediately consulted the Dutch bibliography, all volumes published since 1921. Under the heading *Encyclopedieën en Lexicons* there is no mention of *kabinetten*; I tallied sixty-eight *encyclopedieën* and one *lexikon* (sic!).

I may seem a bit *Dutchy*, maybe a bit touchy—touchy, of course, more than touchy (sometimes) *doen* (undoes) even *doen*, *sonms* (sometimes) *doen* (undoes) *doen*, *druppel* (drop) *de* (the) *emmer* (bucket), *overlopen* (overflow, a fascinating hybrid again?).

R. KUIPERS
Em. Querido's Uitgeverij N.V.
Amsterdam.

LLOYD GEORGE

Sir,—My attention has been drawn to the excellent review of Vol. XV in the First Series of *Documents on British Foreign Policy, 1919-1939*, which appeared in your issue of September 14. As the editor principally responsible for this volume I am grateful for such an appreciative notice; I would, however, like to remove one small misapprehension. Your reviewer states that "cross-references are given . . . but not to German and Italian official documents. Historians will note these limitations". References are, in fact, made in four places (pp. 218, 223, 316, and 324) to the German White Book relating to the London Conference of March, 1921. As for Italian documents, we would gladly have given references to the *Documenti diplomatici italiani* where appropriate. So far as I am aware, however, only one volume has as yet appeared in the relevant, Sixth Series covering the years 1918 to 1922, and that is the first, which [illegible] January, 1919, nearly two years before the date at which Vol. XV in the First Series of the British Documents begins.

J. P. T. BURY
Corpus Christi College, Cambridge.

GEORGE CRABBE

Sir,—We have been [illegible] pleased to read the review in your issue of September 21 of Mr. Ni[illegible] edition of *George Crabbe*. We should, however, like to point out that the Queen's Prize for the record, but one point of While we have every respect for [illegible] friends in Methuen, we should like to point out that the Queen's Prize, which was awarded in 1954, is published by Chatto & Windus (Educational) Ltd.

G. W. TREVELYAN
Chatto & Windus Ltd.,
IV Street, London, W.C.2

Before lunch next Saturday, October 14th, you could be at the theatre...

...or tasting wine with Andrew Graham, dining with the authors of The Good Food Guide, leafing through the Autumn books, facing Harry Golombek across a chess board, doing the film premieres, sailing, cooking with Katie Stewart, travelling, antique hunting, cross-wording and joining Roy Hay in the Garden.

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BOOKS RECEIVED

[The inclusion of a book in this list does not preclude its subsequent review]

Arts and Crafts

ROTHACHER, A. M. *Van Gogh*. 88pp. Paul Hamlyn. 15s.

Ever since those record-breaking queues lined up at the Tate Gallery [illegible] 1947 for the Van Gogh exhibition, [illegible] inclusion in any popular series of art books, such as the "Colour History of Art", has become inevitable. The publisher's claim that he is the world's best known artist" [illegible], however, still be disputed. Professor Hammacher provides a [illegible] introduction, with a fine choice of nine drawings. A number of the forty-eight colour plates are [illegible] like so vivid as they should be, the sombre canvases of the artist's early period fare better.

HILL, ADRIAN. *How to Paint in Water-Colour*. 94pp. Pan Books. 1s. 6d.

A preliminary turning over of the pages of any of Mr. Adrian Hill's books on art—there are twenty-three of them—is invariably a pleasure. In this instance he again provides his own illustrations, and the thirty-two colour plates and fourteen monochrome reproductions, mostly of the English countryside, have an accomplished air of ease about them that the beginner will find is not acquired overnight. The author makes no mention of other water-colour practitioners of the past, but describes his own techniques and experiences. He does it with the clarity and conviction that gave his "Sketch Club" an eight-year run on television.

NEWSOM, HAROLD. *Veilleuses 1750-1860*. 28pp. Thomas Yoseloff. *Distributed by* W. H. Allen. £6 6s.

After fifteen years as a pioneer collector of these objects, the author describes every specimen he has encountered in Europe and America, and illustrates most of them. His search has been exceptionally thorough, and his harvest includes both delights from Chelsea, Nymphenburg and Sèvres, and some of the strangest grimace excesses of the nineteenth century. A well produced and, within its limits, useful book.

Biography and Memoirs

[illegible]ERSON, ROGER V. *Sailors in Cages*. 176pp. Macdonald. 35s.

[illegible] rejected as a naval rating in 1941 [illegible] Coward spent the next few years as a prisoner of the Germans. This story of his experiences is, for the most part, the all-too-familiar record of human degradation and resilience. Though it is remarkable, however, in the early pages for a searing account of what the war at sea was really like.

[illegible]ON, Julian. *A Drop of Himself*. 234pp. Hutchinson. 30s.

The third volume of Mr. Wood's Rabelaisian reminiscences (adventures might be a more appropriate word) of his youth and manhood in his native Scotland. As in the two earlier volumes *Tipple in the Deep* and *Beer for Christmas*, there are some loving references to good fishing and good drinking and a sprinkling of provocative remarks to annoy the English but Mr. Wood is easily forgiven (even when being shamefully Scottish), for he has a sharp eye for character and recounts his tales with skill and gusto.

Directories

Commarket Directory of Opportunities for Qualified and Experienced Men 1967-68. Preface by Anthony Wedgwood Benn. 308pp. Commarket Press. £2 2s.

A wealth of general advice and information about jobs is followed by specific requirements of particular firms, and a further section describes [illegible] Another section gives details of management courses and [illegible] studies that allow a man to [illegible] his career. In the usual [illegible] way the book is ingeniously arranged for easy reference.

Entomology

Entomological Treatises of Hieronymus Fabricius of Aquapendente. Translated and edited by [illegible] ADELMANN. Vol. I, pp. xi, 883pp. Vol. II, 883pp. Cornell University Press, London: Oxford University Press. £10 the set.

[illegible] translations were first [illegible] years ago. [illegible] by an account [illegible] followed by [illegible] a history of Embryology before his time. They were terminated by slightly reduced reproductions of the original texts and a number of notes, some lengthy. As a whole the book was delightful, but, if one wished to compare the translation with the original or make full use of the notes, two copies were better than one. This edition is virtually a facsimile of the first. It has retained all the qualities that endeared it to so many, and having been divided into two volumes, is much easier to use.

History

Documents of the First International. Vol. IV: *The General Council of the First International, 1870-1871*. 617pp. Lawrence and Wishart. 21s.

This volume carries on the publication in English of the documents of the First International. It is mainly devoted to the minutes of the General Council for 1870 and 1871 (which were, of course, originally kept in English). The period was the vital one of the Franco-Prussian War, the Paris Commune and the beginning of the quarrel with Bakunin, which was to come to a head at the Hague Congress of 1872. Though the style of the minutes is flat, and much of the detail is trivial, these are vital documents for the history of the International and for Marx's relations with the labour movement. The editing is meticulous. A few notes seem unnecessary for the specialist reader, who alone is likely to use these volumes, but many of them contain valuable and not easily accessible information.

DONALDSON, GORDON. *Scottish Kings*. 224pp. 36 plates. Batsford. 35s.

Scottish kings before James I and VI are shadowy figures for most English readers. Professor Donaldson contrives to show the earlier Jameses in the round, as men with strongly contrasted characters. The anglophile James III, whom he suspects of being bored with the business of government, fascinates him as an enigma, a man perhaps ahead of his time. In Queen Mary he discerns the potentiality of a happy and successful ruler if her heart had not ruled her head. And James VI here appears in the, to English eyes, unaccustomed role of a spectacularly successful king who established the Crown's supremacy and a new respect for law and order. The causes of the former weakness of the Scottish kings are clearly brought out in a chapter sandwiched between those on the earlier dynasties and those on the Stuarts: a succession of minorities and the independent spirit of too-powerful nobles were the bugbears of royal government. The author is Professor of Scottish History and Palaeography at Edinburgh University, and this is a professional's history, but those regal character-studies are made attractive also to the layman.

GOUGH, J. W. *The Mines of Mendip*. 281pp. Newton Abbott: David and Charles. £2 2s.

Dr. Gough adds a new preface and has made some revisions to this second edition of his history of lead mining in the Mendips from the Romans to the moderns, which includes a valuable chapter on the ancient laws and customs of the Mendip miners.

VALE, EDMUND. *The Mail Coach Men of the Late Eighteenth Century*. 300pp. Newton Abbot: David and Charles. 45s.

First published in 1960 but for long out of print this is a delightful and scholarly tribute to Thomas Hasker. The theatrical (in more than one sense) John Palmer may have been the architect of the mail coach system but after Palmer fell from grace it was Hasker who made it the pride of its time for reliability and efficiency. Mr. Vale's selection of Hasker's correspondence, paints an intriguing portrait of Hasker; it also strikingly reflects England and the different levels of English society in the late eighteenth century.

WEBB, JOHN (Editor). *Poor Relief in Elizabethan Ipswich*. 167pp. Vol. ix. Suffolk Records Society. 30s. (non-members).

How the responsibility of providing for the poor and the aged was shouldered in one large Elizabethan town, may be examined in unusual detail through the local documents which Mr. Webb here prints and edits. Much of course depended on private benefactors such as the merchant Henry Tooley, the records of whose Foundation may be read in the first section; but the town itself also took a hand by the establishment of Christ's Hospital, some of the records of which for the later sixteenth century also appear here. The volume, the work of the senior lecturer in history at Portsmouth College of Education, includes also a register of Ipswich poor for the years 1569-83, and some documents to illustrate the methods of outdoor relief.

Humour

CAMPBELL, PATRICK. *A Bunch of New Roses*. 205pp. Anthony Blond. 25s.

Derided by his doctor, chivvied at the airport, dragged from his deck-chair to repair the cistern, Mr. Campbell lives a life of quiet desperation. When he is not himself embroiled with gremlins he sits aghast at what happens to others. This new collection of his experiences, reprinted from the *Sunday Times*, leaves the reader, as usual, shaking with laughter while poor Mr. Campbell is left just shaking his head.

CRAMPTON, BERNIE (Compiler). *Some of My Best Friends*. 112pp. Thomas Yoseloff. Distributed by W. H. Allen. 35s.

From United States pet journals, popular magazines and periodicals Mrs. Crampton has assembled more than 200 funny drawings about birds and beasts. The humour arises largely from the way their behaviour runs parallel to that of the human species. A hen receives congratulations on laying her first egg: kangaroos warn each other against pickpockets: a moose bemoans his laryngitis during the mating season, and a raven, quizzed by other birds, answers only "Nevermore!" It is a refreshingly unusual collection of cartoons.

HOLLAND, VYVYAN. *An Explosion of Limericks*. With Explanatory Drawings by Sprod. 107pp. Cassell. 21s.

A good few years ago there were in circulation a number of typewritten copies of an anthology of highly unrespectable limericks which was reputed, on what seemed good authority, to have been collected by the late Norman Douglas. Some of them were brilliant and all, at that date, unprintable. Mr. Vyvyan Holland's selection (as here presented) of a century of very tepidly risky works of the same species is a sad exposition of the truth that half the hog is worse than no bacon. He has gone, no doubt, as near to the knuckle as is consonant with the propriety necessary in an inexpensive Christmas laughbook, and has done his level best to make up for the more classical of the missing effusions by providing a strenuously facetious commentary upon each of the items. The point is further rammed home by the tremendously ha-ha! drawings by Mr. Sprod which garnish every page.

There are, of course, one or two old friends here in bowdlerized garb, such as the celebrated Old King of Siam; likewise a handful of new and unfamiliar offerings such as the following from the pen of Mr. Wynford Vaughan-Thomas:

Said the Duchess of Alba to Goya:
"Remember that I'm your employer."
So he painted her twice;
In the nude to look nice,
And again in her clothes to annoy her.

HOLLOWOOD, BERNARD (Editor). *Pick of Punch*. 192pp. Punch Publications in association with Hutchinson. 30s.

Since Mr. Hollowood had the picking of them for *Punch* in the first place the items collected here, as he points out, have pleased him twice. That is no mean test of humour. Here, then, in word and cartoon, are the favourites of the year.

Language

KÖNIGSBERG, C. I. *Advanced Passages for Translation into German*. 209pp. Cambridge University Press. 25s. (Paperback 13s. 6d.)

Advanced Passages for Translation into German is intended for students who already have a good knowledge of the language. The passages are selected from the works of well-known English or American authors such as Aldous Huxley, P. G. Wodehouse, or Thackeray, with a German translation on the facing page, which may be very convenient for the strong-willed student, but will prove an irresistible temptation for the weak-willed one. There is a useful introduction dealing with the art of translation, and at the bottom of all the passages there are sensible suggestions about ways of tackling a difficult construction or word. The author also claims that this book might be of use to German students of English.

Literature and Literary Criticism

MOODY, H. L. B. *Selected Readings in English Literature and Thought*. 206pp. Longmans. 15s.

Mr. Moody's anthology places poems and pieces of prose fiction alongside passages from speculative works by writers such as Newman and T. S. Eliot. The intention is to provide not a systematic guide to English literature, but a choice of passages that will serve as an introduction to the general tone of English writing. Mr. Moody's concern is the inner life of his subject rather than its changing outward show. The book is intended in the main for use in general studies courses, and the questions on each piece are set by the editor to bring in the contextual implications, in a social and intellectual sense, rather than the technical concerns of pure criticism. Personal tastes will frequently conflict with those of the editor in such volumes as these, but Mr. Moody's choices have been intelligently made for his purposes, and the book is attractively produced, one or two minor misprints apart.

Natural History

BARTLETT, JEN and DES. *Nature's Paradise*. 360pp. Collins. £5 5s.

CARRINGTON, RICHARD. *Great National Parks*. 240pp. Weidenfeld and Nicolson. £5 5s. until March 31, 1968.

The trend for books on animal wildlife and protection continues. They become bigger, more beautiful and ravishing all the time. Two new volumes, *Nature's Paradise*, by Jen and Des Bartlett and *Great National Parks*, by Richard Carrington, leave us in no doubt that the variety of flora and fauna on this planet today is one of our greatest visual and intellectual pleasures as well as a great responsibility.

Nature's Paradise claims to be an unsurpassed photographic study of the animals and scenery of Africa ranging through the marine life of coral reefs to thornbush country, bush and woodland, lakes and forests, captured for posterity through the lens of Des Bartlett who contributed so much to the success of the Armand and Michaela series on B.B.C. television. Mr. Bartlett is a naturalist with a poetic eye and great technical skill, obviously devoted to his subject. It is doubtful if any other animal photographer could surpass the visual brilliance displayed here. It seems uncharitable to criticize such a magnificent work but the text is as meagre as the photographs are lavish.

Those more seriously concerned with animal protection may find more verbal meat in Richard Carrington's latest offering, *Great National Parks*. This book is also beautifully illustrated, but contains more solid information. Like *Nature's Paradise*, it is a delight to the eye but it has the additional quality of being a valuable reference work, setting out as it does the basic details of all the world's major national parks. Collecting his information carefully from many sources, Mr. Carrington has compiled a wealth of useful information concerning the areas covered, the special tourist facilities available and the most striking animal species that can be seen in each case.

Reference Books

Enquire Within Upon Everything. 444pp. Herbert Jenkins. 18s.

The title page proudly proclaims "123rd new, completely revised edition" and the colourful jacket asserts, with little fear of contradiction, "The Most Famous Book of Domestic Reference in the World". The range of coverage is remarkable (anaemia, anagrams, angling—not to mention knock-knees) and the common sense is unfailing. The experts have been rounded up in force: Mr. Roy Hay writes on gardening, and Professor H. G. Dent on education. The arts are allotted no more than three pages, but the list of famous artists has now been brought up as far as Matisse (1869-1964).

Religion

BULL, NORMAN J. *The Rise of the Church*. 316pp. Heinemann. 35s.

Mr. Bull is Principal Lecturer in Religious Education at St. Luke's College, Exeter; it is claimed that his book is a completely new history of the early Church. This is scarcely true of the historical narrative itself which is rather conservative and conventional, a straightforward outline for students at a fairly elementary stage. But the total make-up of the book is fresh and interesting. It includes seven batches of illustrative source-material; each chapter ends with fifteen topics for further study, and there are ten plates and twenty-one maps and diagrams.

Most of the extracts from early sources are quite brief, but enough to enliven the narrative and arouse interest in the documentation of early Christianity. To take one example: the chapter on the "Life of the Church" is illustrated by some early creeds, three descriptions of baptism and two of the eucharist, Clement of Rome and Ignatius on the ministry, and a few other passages. The suggested topics range from matters of fact ("find out more about . . .") to problems of modern life, from the behaviourist denial of free-will to the use of popular tunes and instruments in church. Many of them are here to stimulate thought and show that history is relevant; others would need a teacher to explain how to set about them, especially as, surprisingly, there is no bibliography.

Taken as a whole—which, of course, is Mr. Bull's point—this is a sensible and useful book which should help teachers and several kinds of readers, especially now that ecumenical discussion at the grass-roots calls for some general awareness of the early development of Christianity.

G

THOMAS RYMER *Fœdera*
(The Hague 1739-45)

Including documents of all kinds in Latin, English and French relating to English and Continental history between 1101 and 1654, Rymer's *Fœdera* is the most extensive collection of texts of English official acts so far printed. Gregg Press Ltd is now reprinting the third and most recent complete edition. More widely used by scholars than any other, this edition is conveniently arranged in 10 folio volumes and includes among improvements and additions a better and more comprehensive index to the contents.

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Application forms and further particulars obtainable on receipt of a stamped addressed envelope from the Academic Registrar, City of Cardiff College of Education, Cyncoed Road, Cardiff, to whom they should be returned not later than 23rd October, 1967.

BOROUGH OF CHELMSFORD

VACANCY for CHIEF TECHNICAL ASSISTANT, with special responsibility for developing the Technical Library service, and some duties in the Adult Lending Library. Modern building in thriving county town, lively and expanding service, photo-charging, five-day week (alternate free Saturdays). Salary within A.P. Grades 3-4 (£1,220 to £1,665), starting point in accordance with experience and qualifications. Closing date 28th October, 1967.

Details from Borough Librarian and Curator, Civic Centre, Duke Street, Chelmsford, Essex.

B. A. FRANCIS, Town Clerk.

4th October, 1967.

COUNTY COUNCIL OF DURHAM

NEVILLE'S CROSS COLLEGE OF EDUCATION DURHAM

Applications are invited for appointment of LIBRARIAN (Man or Woman) to work with the Tutor Librarian. Candidates should be Chartered Librarians with graduate status if possible.

Salary Scale A.P.3. Required as soon as possible.

Application form and further particulars from the undersigned.

G. H. METCALFE, Director of Education, County Hall, Durham. October 2, 1967.

EAST HERTS COLLEGE OF FURTHER EDUCATION

Turnford, Broxbourne, Herts

TUTOR LIBRARIAN

During this next year the College Library will be extended and there are plans in the Hertis scheme for developing new services in the locality. A staffing review to meet these developments is under consideration. In order to meet immediate needs, applications are invited from suitably qualified librarians for a post as Tutor Librarian. Salary will be either on Burnham Assistant Lecturer Grade B or Lecturer, depending on experience. Assistant Grade B £995 to £1,845, Lecturer £1,875 to £2,140 (scales subject to review).

Further particulars from the Principal. Completed application forms should be returned by 27th October.

EAST SUSSEX COUNTY LIBRARY

APPLICATIONS are invited from Chartered Librarians for the POST of SCHOOLS' LIBRARIAN at County Library Headquarters, Lewes. Salary on Librarians' Scale, £1,220-£1,435 per annum. Consideration may be given to partly qualified applicants, whose salary would be within the Librarians' Scale, according to qualifications and experience. Further details on application.

Applications, together with the names of two referees, should reach the County Librarian, Southdown House, St. Anne's Crescent, Lewes, not later than 31st October.

UNIVERSITY OF ESSEX

APPLICATIONS are invited for one POST of SENIOR LIBRARY ASSISTANT, mainly for cataloguing duties.

Applicants should have had experience of classification and cataloguing in an academic, public or special library, but students completing their Library school courses in December will be considered.

Salary in accordance with qualifications and experience will be within the scale £980 to £1,435.

Applications (one copy only) together with the names and addresses of two persons to whom reference may be made, should be sent not later than 4th November, 1967, to the Librarian, University of Essex, Wivenhoe Park, Colchester, from whom further particulars may be obtained.

BOROUGH OF GILLINGHAM

APPOINTMENT OF LIBRARIAN FOR CENTRAL LIBRARY

APPLICATIONS are invited from Chartered Librarians for this POST within Grade A.P.4 (£1,435 to £1,665), salary will be dependent upon the present salary, qualifications and experience of the successful candidate. Superannuation; removal expenses; Housing accommodation available if appropriate. Gillingham combines the advantages of close proximity to London without the high cost of living.

Applications, giving age, present salary, qualifications and experience, to the Borough Librarian, Central Library, High Street, Gillingham, by 21st October, 1967.

GLYN JONES, Town Clerk.

LIBRARIANS

COUNTY OF HUNTINGDON AND PETERBOROUGH

PETERBOROUGH TECHNICAL COLLEGE

APPLICATIONS are invited for the POST of ASSISTANT LIBRARIAN to commence as soon as possible.

Salary will be within the N.J.C. Scales rising to £1,220 with possible further progression to £1,435 per annum. Starting point to depend upon qualifications and experience.

Further particulars and application forms obtainable from the Registrar, Peterborough Technical College, Park Crescent, Peterborough, to whom applications should be returned as soon as possible.

ISLE OF WIGHT COUNTY COUNCIL

BRANCH LIBRARIAN

APPLICATIONS are invited from Chartered Librarians for the above APPOINTMENT at Newport Branch Library. Salary in accordance with the Special Scale for library staff (£820 to £1,435) according to experience and qualifications.

Applications giving details of present and previous appointments, age and qualifications together with the names and addresses of two referees should reach the Clerk of the County Council, County Hall, Newport, I.W., by the 28th October, 1967.

INNER LONDON EDUCATION AUTHORITY

CHARTERED LIBRARIAN required at Haggerston School, Weymouth Terrace, E.2. £1,261 rising annually to £1,508 (under review). Appointment above the minimum where appropriate.

Application forms and details from Education Officer (Estab. 2a/3340/A), County Hall, S.E.1. Closing date 27 October.

INNER LONDON EDUCATION AUTHORITY

SHOREDITCH COLLEGE

Coopers Hill, Englefield Green, Surrey

APPLICATIONS are invited from experienced Chartered Librarians for the POST of LIBRARIAN, Grade III at Shoreditch College.

Salary scale, £1,261 rising annually to £1,508.

The person appointed will rank next in seniority to the College Librarian. The job is a challenge for someone who has an enthusiasm for exploiting an established library and who is also interested in cataloguing, the dissemination of information and audio visual materials.

The college stands in delightful grounds overlooking the Thames Valley and is within easy reach of London. Trains to Waterloo take 35 minutes.

Application forms and further information from the Education Officer (Estab. 2a), County Hall, S.E.1. Closing date for applications is 27th October.

LANCASHIRE COUNTY COUNCIL

ASSISTANT COUNTY LIBRARIAN (CHILDREN and SCHOOLS)

APPLICATIONS are invited for the above POST on Senior Officers Grade (within the range £1,725 to £2,105). The post is open to any suitably qualified applicant, though preference will be given to Fellows of the Library Association. Full details of the post are available from the County Librarian, County Hall, Preston, PR1 8RH.

UNIVERSITY OF MAURITIUS

APPLICATIONS are invited from qualified LIBRARIANS with relevant experience for POST of:—

(1) LIBRARIAN.
(2) ASSISTANT LIBRARIAN.

Initial task will be to set up and organize the Library for this newly established University to provide for needs of students in Agriculture, Economics, Public Administration, Industrial and Sugar Technology and of academic staff for research. Basic salary range for (1) £2,325 to £2,700 per annum. (2) £1,080 to £1,655 per annum. Superannuation. Subsidized housing and family passages biennially for expatriates. For those qualifying under British Expatriates Supplementation Scheme salary addition (normally tax-free) for (1) £715 to £820 and (2) £440 to £710 plus educational assistance.

Detailed applications (six copies) naming three referees by 15 November, 1967, to Inter-University Council, 33 Bedford Place, London, W.C.1, from whom further particulars may be obtained.

LIBRARIANS

LONDON BOROUGH OF REDBRIDGE

LIBRARIES DEPARTMENT

APPLICATIONS are invited from suitably qualified persons for the POST of

ASSISTANT LIBRARIAN (CHILDREN)

Salary scale A.P. I-II (£895 to £1,295, including London Weighting).

The post will actually be Branch Children's Librarian at the new Fullwell Cross Library, Barkingside, which will open in October of this year. The salary scale is under review. Point of entry on the scales according to qualifications and experience.

Full particulars and application form may be obtained from the Borough Librarian, Central Library, Oakfield Road, Ilford, Essex, to whom applications must be returned by the 30th October, 1967.

NEWCASTLE UPON TYNE EDUCATION COMMITTEE

NEWCASTLE UPON TYNE COLLEGE OF EDUCATION

APPLICATIONS are invited from CHARTERED LIBRARIANS (men or women) for APPOINTMENT from 1st November, 1967, or as soon as possible after that date. Salary scale, Librarians Scale, £1,020 to £1,435, 38-hour week, no evenings, no Saturdays.

The College is for mature students only and 350 are in session.

Application forms and further particulars may be obtained from the Principal, Newcastle upon Tyne College of Education, 50, Northumberland Road, Newcastle upon Tyne, 1. Applicants should return completed forms within one week of the appearance of this advertisement.

NEWCASTLE UPON TYNE EDUCATION COMMITTEE

APPLICATIONS are invited from Chartered Librarians with appropriate experience for the POST of EDUCATION LIBRARIAN to be responsible for the library service in the Committee's schools and in certain of the colleges.

Salary A.P. V (£1,665 to £1,865 per annum).

Further particulars and application forms, returnable by 31st October, 1967, may be obtained from the Director of Education, Civic Centre, Barras Bridge, Newcastle upon Tyne, 1.

GOVERNMENT OF NIGERIA

ADVISER (CHIEF LIBRARIAN)

Library Adviser (Chief Librarian) is required for Northern Nigeria. Candidates should preferably be graduates with Library qualifications or fellowship of the Library Association.

Experience of organizing public library services in under-developed countries would be an advantage.

Post will be on contract for two tours of 18 months each tour.

Salary (taxable at United Kingdom rates) about £2,900 according to qualifications and experience, plus an overseas allowance (non-taxable) currently payable at £750 to £1,330 per annum according to domestic circumstances.

Candidates who must be nationals of the United Kingdom or the Republic of Ireland should apply, quoting RC 308/110/02 and giving full name, age, qualifications and experience to

The Appointments Officer,
MINISTRY OF OVERSEAS DEVELOPMENT,
Room E 301,
Eland House, Stag Place, Victoria, London, S.W.1.

URBAN DISTRICT COUNCIL OF NORMANTON

LIBRARIAN A.P. 3/4 £1,220 to £1,665

CHARTERED LIBRARIAN required. Housing offered; fixed car allowance £40; appointment may be within the grade. It is the intention of the Council to retain the library service.

Applications stating age, qualifications, experience to the Town Hall, Normanton, by 31st October, 1967. Two referees.

R. O'DONOGHUE, Clerk of the Council.

LIBRARIANS

UNIVERSITY OF NOTTINGHAM

MEDICAL LIBRARY

APPLICATIONS are invited for the Post of SUB-LIBRARIAN in charge of the Medical Library. A new Medical School and Teaching Hospital is now being planned, and the new building of the Medical Library should be completed by 1970. In the meantime, services to the staff of the Medical School and the building up of the book collections will be centred on the existing library.

This is a challenging post, giving an opportunity to plan a complete library service with a new building. Applicants should have good honours degrees, preferably with professional qualifications and appropriate experience. The salary will be on the scale £2,460 by £90 to £2,630.

Further details are available from the Registrar, to whom applications should be submitted by 1 November, 1967.

NORTHAMPTONSHIRE COUNTY COUNCIL

COUNTY LIBRARY

CORBY REGION

SENIOR ASSISTANT

£1,220 to £1,435

APPLICATIONS are invited from Chartered Librarians with suitable experience for appointment to the above post. The post is responsible to the Regional Librarian, offering useful experience in a lively New Town. Help with housing accommodation will be available for the successful applicant. The salary will be within £1,220 to £1,435, the entry point according to qualifications and experience. Conditions of service will be in accordance with the National Council's Scheme.

Further particulars may be obtained from Mr. Wright, County Librarian, County Library, Abington Street, Northampton, by whom applications must be received not later than 21st October, 1967.

J. ALAN TURNER, Clerk of the County Council.

OXFORDSHIRE EDUCATION COMMITTEE

COUNTY LIBRARY

APPLICATIONS are invited from suitably qualified candidates for the following Posts at the new County Library Headquarters. Salary scale A.P. II (£1,020-£1,220).

(a) SENIOR ASSISTANT, Reader Services.
(b) SENIOR ASSISTANT to Branch Supervisor.
(c) CHILDREN'S CATALOGUER.

Forms of application may be obtained from the County Librarian, Oxfordshire County Library, Holton Park, Wheatley, Oxford.

CITY OF PORTSMOUTH

LIBRARIES DEPARTMENT

APPLICATIONS are invited from suitably qualified librarians for the POST of SENIOR ASSISTANT—CENTRAL REFERENCE LIBRARY—Librarians Scale (£820 to £1,435). The person appointed will be in charge of the Reference Library in the absence of the Reference Librarian. Salary according to qualifications and experience.

Applications, stating age, qualifications and experience, &c., together with the names of two persons to whom reference can be made, should reach Ralph Malbon, F.L.A., City Librarian, Central Library, Portsmouth, not later than Saturday, 28th October 1967. (Post No. 107)

READING PUBLIC LIBRARIES

BRANCH LIBRARIAN—AP 4

APPLICATIONS are invited from Chartered Librarians with suitable experience for the post as BRANCH LIBRARIAN on AP 4 (£1,435 to £1,665). N.J.C. conditions apply. Applications with names of two referees to Borough Librarian, Central Public Library, Blagrave Street, Reading, within fourteen days.

SOUTH EASTERN REGIONAL LIBRARY SYSTEM

JUNIOR ASSISTANTS required. Salary according to age and qualifications, £365-£560 per annum, plus London Weighting. Five-day week, 36 hours.

Further details and applications to Bursar, S.E.R.L.S., care of National Central Library, Malet Street, W.C.1, by 31st October, 1967.

LIBRARIANS

CITY OF ROCHESTER

PUBLIC LIBRARIES

APPOINTMENT OF REFERENCE LIBRARY ASSISTANT

APPLICATIONS are invited for the APPOINTMENT of REFERENCE LIBRARY ASSISTANT (male or female) in the Rochester Public Libraries at a salary in accordance with Grade A.P.2 (£1,020 to £1,220).

Preference will be given to applicants who have reference Library experience and have passed the Part I (Intermediate) Examination of the Library Association.

Applications, giving age, details of education and examinations passed, together with the names and addresses of two referees, should be sent to the City Librarian, Public Library, Northgate, Rochester, by 28th October, 1967.

G. E. CRACKLEN, Town Clerk.

Guildhall, Rochester.

October, 1967.

SOMERSET COUNTY COUNCIL

COUNTY LIBRARY

APPLICATIONS are invited from suitably qualified persons for the following POSTS on A.P. II/III (£1,020 to £1,435).

ASSISTANT TECHNICAL LIBRARIAN Bridgwater.

RELIEF LIBRARIAN.

MOBILE LIBRARIAN, Chard Area.

Starting salary according to qualifications and experience. This is an opportunity to join a staff of over 50 chartered librarians serving a population of 420,000 in one of the most pleasant parts of Britain. Lodging allowance and payment of removal expenses in approved cases.

Further details and application forms from the County Librarian, County Library, Mount Street, Bridgwater, Somerset.

ST. ALBANS

CITY LIBRARIES

St. Albans City Libraries invite applications for the following posts:—

(1) BRANCH LIBRARIAN, Fleetville Library. Applicants should be Chartered Librarians. An appointment will be made within A.P. III or IV (£1,220 to £1,665 per annum) according to experience.

(2) SENIOR ASSISTANT. Applicants should preferably be Chartered Librarians, but those with Part I of the Library Association Professional Examination will be considered. An appointment will be made within A.P. II or III (£1,020 to £1,435 per annum) according to qualifications and experience.

Applications stating age, education, experience and qualifications together with the names and addresses of two referees, should reach the City Librarian, Public Library, Victoria Street, St. Albans, not later than 21st October, 1967.

UNIVERSITY OF SOUTHAMPTON

APPLICATIONS are invited for the POST of SENIOR LIBRARY ASSISTANT in charge of the Issue Counter and Automated Circulation Control System. Candidates should be professionally qualified and with library experience. A knowledge of, or interest in, computer techniques would be an advantage. Salary scale £1,200 to £1,435 (A.P. III), with extension to A.P. IV on recommendation.

Further particulars may be obtained from the Deputy Secretary, The University, Southampton, SO9 5NH, to whom application giving the names of two professional referees and a brief curriculum vitae should be sent not later than 22 October, 1967.

STAFFORDSHIRE COUNTY COUNCIL

EDUCATION COMMITTEE

COUNTY LIBRARY

APPLICATIONS are invited from chartered librarians for the POST of REFERENCE LIBRARIAN at the County Library Headquarters. The salary will be according to experience, within Grade A.P. IV/V (£1,435 to £1,865 per annum). Further details and forms of application may be obtained from the County Librarian, Friars Terrace, Stafford. Completed applications to be returned within 14 days of the appearance of this advertisement.

T. H. EVANS, Clerk of the County Council.

LIBRARIANS

CITY OF STOKE-ON-TRENT EDUCATION COMMITTEE

COLLEGE OF ART

Principal, R. H. Marlow, A.R.C.A.(Lond.) M.S.I.A., F.R.S.A.

QUALIFIED LIBRARIAN required to organize and develop the libraries of the Stoke-on-Trent College of Art. Studies comprise Fine Art, Art History, Printing and Graphic Design, Architecture, Ceramic Design, Textile Design, General Studies.

The appointment is subject to the Scheme of Conditions of Service of the National Joint Council for Local Authorities' Administrative, Professional, Technical and Clerical Services and to satisfactory medical examination.

Scale of salary, £1,020 by £40 to £1,220 per annum.

Applicants should write for details and form of application (to be returned by 30th October, 1967) to the Chief Education Officer, Education Department, P.O. Box No. 23, Town Hall, Hanley, Stoke-on-Trent.

H. DIBDEN, Chief Education Officer.

BOROUGH OF STRETFORD

LIBRARIES DEPARTMENT

APPLICATIONS are invited from suitably qualified LIBRARIANS, with preference given to Chartered Librarians, for the POSITION of SENIOR ASSISTANT at the Central Library. Salary, A.P. II/III (£1,020 to £1,435).

Applications stating age, qualifications and experience, together with the names of two referees to the Chief Librarian, Central Library, King Street, Stretford, by Friday, 20th October, 1967.

W. G. HATTON Town Clerk.

Town Hall, Stretford, Lancs.

SUTTON-IN-ASHFIELD URBAN DISTRICT COUNCIL

APPOINTMENT OF LIBRARIAN

APPLICATIONS are invited from chartered librarians for the POSITION of LIBRARIAN at a salary within the Senior Officers Grade (barred) (£1,725-£2,105) of the National Salary Scales in Local Government.

The appointment will be subject to the National Joint Council Scheme of Conditions of Service, the Local Government Superannuation Acts and a medical examination. Housing accommodation will be provided if required. Car user allowance.

The Council provides a Central Library with two Branch Libraries. A new Branch Library at Stanton Hill within the Urban District has recently been completed to serve a population of 5,000 and incorporating an appropriate book stock, public, staff and car parking accommodation. A new Central Library is envisaged in connection with the Central Area Redevelopment proposals.

Applications, stating age, qualifications, experience and details of present and past appointments, together with the names of two referees, should reach the undersigned not later than 31st October, 1967. Further particulars may be obtained on application.

WALTER LAUGHTON, Clerk of the Council, Barclays Bank Chambers, Low Street, Sutton-in-Ashfield, Notts.

COUNTY BOROUGH OF TORBAY

LIBRARY SERVICE

SENIOR ASSISTANT

APPLICATIONS from suitably qualified persons are invited for the above APPOINTMENT. Salary within Librarian grade (£820-£1,435) according to qualifications and experience. Until April 1st next the person appointed will work with and as part of the Torquay Borough Public Library staff.

Further particulars from Borough Librarian of Torquay, Public Library, Torquay. Canvassing disqualifies. Relationship to any member of the Council must be disclosed.

Applications, with the names of two referees should be sent to the Town Clerk of Torbay, Town Hall, Torquay, by 31st October, 1967.

COUNTY BOROUGH OF WALLASEY

GRAMOPHONE RECORD LIBRARIAN

Scale: Librarians £820-£1,220

Commencing salary according to qualifications and experience. Minimum qualification Library Association Part I Examination. Preference will be given to applicants with some experience in a gramophone record library.

Applications stating age, education, qualifications and experience, together with the names of two referees, to reach the Chief Librarian, Central Library, Earlston Road, Wallasey, within 14 days of this advertisement.

WALSALL EDUCATION COMMITTEE

WEST MIDLANDS COLLEGE OF EDUCATION

Principal, Dr. J. Cornwell, M.A.

APPOINTMENT OF TUTOR LIBRARIAN

APPLICATIONS are invited from Graduate Chartered Librarians with appropriate experience for appointment from January 1st, 1968, to the staff of the excellent library in this large mixed College of Education. Salary in accordance with Pelham Scale. Lecturer Grade (£1,480 by £50(12) to £2,080), subject to ratification.

Further details and forms of application obtainable from the Principal, West Midlands College of Education, Gorway, Walsall, to whom applications should be made by 23rd October.

V. MILLSON, Director of Education.

WIMBLEDON SCHOOL OF ART

Merton Hall Road, S.W.19

CLERICAL ASSISTANT required for School Library, who must be competent typist. Previous library experience useful but not essential. Five-day week. Salary scale: Clerical 1/II up to £1,030 with routine work bar at £780 and proficiency bar at £860, plus London Allowance.

Written applications quoting two referees to the Registrar, please.

WORCESTERSHIRE COUNTY LIBRARY

DEPUTY REGIONAL LIBRARIAN

A newly formed region in N.E. Worcestershire with headquarters at Rubery consists of the full-time branch at Rubery, part-time branches at Alvechurch, Barnt Green and Rednal, and a mobile library service to the parish of Wythall. Applications from suitably qualified persons are invited for the newly created post of Deputy Regional Librarian. Salary in accordance with the National Joint Council's Special Scale for Librarians. Application forms and details obtainable from County Librarian, Love's Grove, Worcester.

COUNTY BOROUGH OF GREAT YARMOUTH

CHILDREN'S LIBRARIAN

APPLICATIONS are invited for the above POST, graded A.P.3 (£1,220 to £1,435). The successful applicant will be responsible for the running of the Central and Gorleston Branch junior libraries, each with annual issues of over 40,000, the Travelling Library and for the services to the primary schools of the Borough.

The appointment is subject to N.J.C. conditions and the appointee will be required to undergo a medical examination. Relationship to any member of the Council must be disclosed. Canvassing will disqualify.

Applications, accompanied by the names and addresses of two referees, to the Borough Librarian, Central Library, Great Yarmouth, not later than 6th November, 1967.

K. C. BIBBY-CHESHIRE, Town Clerk.

Town Hall, Great Yarmouth.

LONDON BOROUGH OF LAMBETH

DOMICILIARY LIBRARIAN

Applications are invited from Chartered Librarians for the post of Domiciliary Librarian.

The officer appointed will be required to organise and administer the mobile service of books to homebound readers under the direction of the Borough Librarian.

The post offers scope for development of this recently introduced service.

Salary in accordance with Grade A.P.4, £1,510-£1,740, including London Weighting.

Application forms obtainable from Town Clerk, Town Hall, London, S.W.2, to be returned by Friday, 20th October, 1967.

The Imperial Tobacco Co. Ltd. Bristol

LIBRARY ASSISTANT

A Library Assistant is required in the Research Department Library. Duties will include classification (UDC), cataloguing and administration of inter-library and internal loans. Candidates should preferably be qualified and under 30 years of age.

Applications in writing to:—
The Staff Secretary,
The Imperial Tobacco Co. Ltd.
Bristol, 3.

Sunderland Education Authority

SUNDERLAND TECHNICAL COLLEGE

Applications are invited for a second post of Senior Assistant Librarian in the College Library. Candidates should be chartered librarians, preferably with some experience of work in an Academic Library.

The person appointed will be responsible for the day-to-day running of the Education Section of the Library, serving the new Education Department of the college.

Salary in accordance with the N.J.C. Special Scale for Librarians (£1,060-£1,435 for Chartered Librarians) (£820-£1,220 for partially qualified officers).

Hours of duty are 38 hrs. per week, including alternate Saturday morning duties and one evening duty per week.

Letters of application, giving details of age, education, qualifications and previous experience, and the names of two referees, should be sent to the Registrar, Technical College, Chester Road, Sunderland, Co. Durham, by 20th October, 1967.

LIBRARIANS

British European Airways require two female assistant librarians at Heathrow Airport—London. One post will include responsibility for the general reference work, inter-library loans and day to day operation of the lending service. The other will be concerned with the acquisition of new material, classification and cataloguing, and preparation of digests and bibliographies.

Applicants, aged 21 or over, should be Associates of the Library Association; or have part completion of Part II (Final) or the Registration Examination. The successful applicants will have had 2-3 years previous experience in library work. Typing ability would be an advantage.

Commencing salary will be £18.5.6 rising to £22.3.0 p.w. or £1,211-£1,351 per annum according to qualifications and experience. There are excellent conditions of employment and opportunities for holiday air travel.

Apply to Personnel Officer Engineering **(TL), British European Airways, Engineering Base, Heathrow Airport —London, Hounslow, Middlesex.**

BEA

ASSISTANT TECHNICAL LIBRARIAN

required by large engineering company in North East England, for work in their Central Technical Library, which serves management as well as technical and research staff.

The successful applicant will be expected to assist the Technical Librarian in the day-to-day running of the library, as well as to fulfil general supervisory duties over clerical staff. Applicants should have passed at least the first part of the Library Association's professional examination, but those with a technical qualification and/or several years' special library experience will also be considered.

A pension scheme is in operation, canteen facilities are available and a salary fully commensurate with qualifications and experience will be paid. Full particulars please to Box S 54, The Times, E.C.4.

LONDON BOROUGH OF LEWISHAM

LIBRARIANS-IN-CHARGE

Applications for the following posts are invited from Chartered Librarians

POST A SECTION HEAD
Acquisitions and Bindery Section £1,800-£2,180 Senior Officer Grade (Under review)

The person appointed will be responsible for the administration and organisation of the section of the Library Service comprising the Acquisitions Department and the Library Bindery. Through this section all the intake of books, gramophone records and other material is recorded, catalogued and processed. Previous experience in a similar department in a library would be an advantage.

POST B SECTION HEAD
Hospital and Domiciliary Department £1,740—£1,940 AP5 (Under review)

The person appointed will be in charge of a section of the Library Service which provides a service to six hospitals, eight old people's homes and six old people's clubs, and to housebound readers. Preference will be given to applicants with considerable experience in hospital library work, including a medical library service to doctors in hospitals and local practitioners.

For application form and full details write or phone (01-690 4343, Extn. 37), quoting ref.: TLS/50, Town Clerk, Lewisham Town Hall, Catford, S.E.6.

Closing date for applications 31.10.67.

ESSEX COUNTY COUNCIL COUNTY LIBRARY

BRANCH LIBRARIAN (A.P.4.)

Applications are invited from Chartered Librarians for the above post at the Brightlingsea and Wivenhoe Branch Libraries.

Letters of application, stating age, education, qualifications, etc., to the County Librarian, County Library Headquarters, Goldlay Gardens, Chelmsford.

THE TIMES INDEX—GAZETTEER

The most comprehensive universal geographical world index ever published.

There are some 345,000 towns, rivers, villages, mountains and other geographical features in this handsome volume of 996 pages.

Listed in alphabetical order they provide an immediate reference to any map readable for latitude and longitude, and there is an extra column which gives the map references for the 198,000 place-names in The Times Atlas (5 volume Mid-Century edition).

12"x10" (30cm.x25cm.), bound in blue cloth with gold lettering, £10 0s. 0d. Postage and packaging: U.K. 5s. 0d., overseas 13s. 6d.

Available through booksellers, or direct from Special Publications, The Times, Printing House Square, London, E.C.4.

(continued on back page)

PUBLIC AND UNIVERSITY APPOINTMENTS

UNIVERSITY OF MANITOBA

DEPARTMENT OF POLITICAL SCIENCE AND INTERNATIONAL RELATIONS

APPLICATIONS are invited for the position of ASSISTANT or ASSOCIATE PROFESSOR from persons competent in the fields of British and American institutions and behavioral analysis.

The appointment will be effective July 1, 1968, with teaching duties commencing in September. The minimum salaries for Assistant and Associate Professor are currently $9,000 and $11,600 but the appointment could be made at a salary in excess of $15,000. Removal expenses not in excess of one month's salary will be met by the university.

Curriculum vitae, list of publications and names of references should be sent by December 1, 1967, to Professor M. S. Donnelly, 500 Dysart Road, Winnipeg 19, Manitoba.

UNIVERSITY OF SOUTHAMPTON

PARKES LIBRARY FELLOWSHIP

APPLICATIONS are invited for the above RESEARCH FELLOWSHIP for work in the general field of relations between the Jewish and non-Jewish worlds. Salary in the range of £1,470 to £2,630 according to age and experience.

Further particulars may be obtained from the Deputy Secretary, The University, Southampton, SO9 5NH, to whom applications six copies from United Kingdom applicants) should be sent before October 28, 1967.

LOUGHBOROUGH UNIVERSITY OF TECHNOLOGY

TECHNICAL INFORMATION OFFICER

The Leicestershire Technical Information Service (L.E.T.I.S.) is being set up jointly by the University and the Administrative County of Leicester to meet professional and industrial needs in the area. A technical information officer is sought to administer the service from the University library.

Salary within the scale for sub-librarians £1,830-£2,630 per annum with F.S.S.U. benefits. Further details from the Academic Registrar, ref. 67/20/K.

APPOINTMENTS VACANT

APPLICATIONS are invited from suitably qualified persons for the post of

ARCHIVIST

in the Wigan Public Record Office at the Central Library, from 1st January, 1968.

Experience and a good practical knowledge of an archive repository is desirable and a knowledge of the reading of ancient documents. Salary scale A.P. III (£1,220 to £1,435 per annum). Five day week.

The appointment will be subject to the N.J.C. conditions of service. Applications stating age, qualifications and experience, together with the names of two referees, to be submitted by 28th October, 1967, to Borough Librarian, Central Library, Wigan.

ALLAN ROYLE, Town Clerk.
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